

issue
187
december
1998

maximumrocknroll

three dollars

the real kids

the cretins

sawn off

third party

the heroines

spider cunts

no class

special article: standardized testing



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#148/Sept '95. Adversives, Thorazine, Boys, The 4 Cockroaches, Absconded, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk-The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpsnap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk-The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#153/ Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsnell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-Dogs, Round Ear Spocks, David Hayes of Very Small Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Pioneers of Punk-The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Pioneers of Punk-Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red#9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers of Punk-Ohio '77".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Pioneers of Punk-Dead Boys".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Pioneers of Punk-SLF, Undertones".

#170/July '97. Bristle, Mine, Tedio

Boys, The 4 Cockroaches, Absconded, Meanwhile, Broken, (Young)Pioneers, Hoodrat, "You're Dead!", "Pioneers of Punk-The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetractor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawals, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk-GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk-Generation X".

#178/Mar '98. Forgotten Rebels, The Dirty's, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk-Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk-Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk-999", "Pirate Radio" theme issue.

#182/July '98. Thee Headcoatees, Vap-

ids, Manchurian Candidates, Squiggy, Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk-Adverts".

#183/Aug '98. Lewd, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, "Pioneers of Punk-X-Ray Specs", Article on Chiapas.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers of Punk-Black Flag".

#185/Oct '98. Traitors, Wimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites, "Pioneers of Punk-Adverts".

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads, "On Our Doorsteps"-article on homeless punks, "Pioneers of Punk-Spizzenergi".

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs, article on standardized testing, "Pioneers of Punk-Dead Kennedy's".



WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenerers out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience) who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff: We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines: See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

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Back issues 148-149, 152-153, 156 Pt 2, 159-161, 166, 168, 170-175, 177-187 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.

Ad Copy In: by 20nd of previous month—
NO LATER!!!

Issue out: by 2nd week of following month.

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") \$25

1/3 page long: (2 1/2" x 10") \$60

1/3 page square: (5" x 5") \$70

AD CRITERIA:

Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classifieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost \$3/60 words max for \$4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Mark Murrmann

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TOP

For what it's worth (not much),
here's some of the MRR crew's
current Top 10 lists of stuff we review.

10

ROB COONS

SHIKABANE-LP

NEIGHBORS-The More Money One Has-CD

REAL REGGAE-Maze-CD

V/A-Tribute to Rejestracja-CD

V/A-USA Meets Japan-10"

V/A-Tomorrow Will Be Much Worse-Box Set EPs

PAINBRIVER-This Has No End-LP

VOORHEES-What You See Is What You Get-EP

V/A-Chaos of Destruction-3xLP

CRUSTY HI CHARGE-Truth-EP

JEFF HEERMANN

ROZZ & THE NEGATIVE TREND-Pop Sessions-CD

LIGHTNING BEAT MAN-Apt. Wrestling RnR-LP

DIRTBOMBS-Stuck Under My Shoe-45

HELLACOPTERS-Hey!-45

B-SIDES-Party With...-EP

UPSETS-Tommygunheart-EP

TURPENTINES-American Music-LP

JOHNNY MOTEL & THE FAST DUCKS-EP

NEW WAVE HOOKERS-Pornography-EP

NO TALENTS/SPLASH FOUR-live in France

TOM HOPKINS

COMBAT WOUNDED VETERAN-What Flavor-LP

RONNIE FUJIYAMA-Coney Island-EP

V/A-Tomorrow Will Be Worse-Box/CUTZ-Live

OUTLAST-10"/NO ONE'S VICTIM-EP

FASTBREAK-LP/SHIKABANE-LP/SAIBON-EP

INTENSITY-10"/V/A-Chaos of Destruction-3xLP

VOORHEES-What You See-EP/TOTALITAR-EP

BLACKLISTED-LP/DICK SPIKIE-LP

COCKSPARRER-England Belongs to me-EP

V/A-Cleanse the Bacteria Bonus-12"

CAROLYN KEDDY

CANDY SNATCHERS-Moronic Pleasures-45

MUD CITY MANGLERS-Gonna Die Tonight-EP

RONNIE FUJIYAMA-Coney Island-45

DIRTBOMBS-Stuck Under My Shoe-45

3D's-Your Heart Is Black-EP

LOS TIGRES GUAPOS-On Bad Behavior-EP

COYOTEMEN-Call of the Coyotemen-2xEP

CREATURES/LAST SONS OF CRYPTON-split EP

ELECTRIC FRANKENSTEIN-Up From the Street-45

LIGHTNING BEAT MAN-Apt. Wrestling RnR Girl-LP

DULCINEA LOUDMOUTH

VAGEENAS-We Are the Vageenas-EP

MUD CITY MANGLERS-Gonna Die Tonight-45

CANDY SNATCHERS-Moronic Pleasures-45

LIGHTNING BEAT MAN-Apt. Wrestling RnR-LP

DIRTBOMBS-Stuck Under My Shoe-45

RONNIE FUJIYAMA-Coney Island-45

ROZZ & THE NEGATIVE TREND-Pop Sessions-CD

TURPENTINES-American Music-LP

HELLRIDE-EP/GLAMOUR PUSSIES-live

POLYABUSE-CD/DICK SPIKIE-Beginning...-LP

RAY LUJAN

CHICKS-Criminales-EP/EYELINERS-Rock 'n' Roll-45

FUN SIZE-Glad To See-CD/HELLACOPTERS-45

RECEIVERS-Drop Out-EP/POPTARTS-Censored-EP

NEW WAVE HOOKERS-Pornography-EP

SORE LOSER-Out To Save-EP

UPSETS-Tommygunheart-EP/F.T.-CD

NO ONE'S VICTIM-Just Another...-EP

BURDENS-45/AMERICAN STEEL-Live

KUNGFU MONKEYS-Hi Fi-EP

TURPENTINES-American Music-LP

TIMOJHEN MARK

INDEPENDENT OUTLET-Record Store in Amsterdam

COMBAT WOUNDED VETERAN-What Flavor-EP

LIBERATE-Proof Of Survival-LP

VOORHEES-What You See-EP

V/A-Tomorrow Will Be Much Worse-Box Set EPs

AVULSTION-Crimson Foliage-CD

JURT-Schesaplana-LP

SHIKABANE-Title In Japanese-LP

V/A-Bare Faced Hypocrisy-EP

V/A-Why Does Holland Sux-LP

ALLAN MCNAUGHTON

AVULSION-Crimson Foliage Hit-CD

BROTHERS WAT-All That Glitters-EP

DICKIES-45/V/A-Tomorrow Will Be...-Box Set EPs

OUTLAST-Positive Hardcore Positive Youth-10"

V/A-At War With Society-CD

BLACKLISTED-Bring On A Revolution-EP

COMBAT WOUNDED VETERAN-What Flavor Is...-EP

KURT-Schesaplana-LP/V/A-Holland Sux-LP

THE 'TONE-One For the Money-EP

V/A-Bare Faced Hypocrisy Sells Records-EP

TOP

Please send us your records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

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RAIMUNDO MURGIA

WORKIN STIFFS/BODIES/440 SIX PACK-live	V/A-Chaos of Destruction-3xLP
DICK SPIKIE-Beginning of the End-LP	LAST RESORT-Violence in Our Minds-EP
ELECTRIC FRANKENSTEIN-Up From the Streets-45	DAMNED-Disco Man-EP
CRUSTY HIGH CHARGE-Truth-EP	B-SIDES-Party With...-EP
V/A-Stumpf ist Trumpf...und Oil ist Gold-CD	V/A-Zero Hour-LP

MARK MURRMANN

RONNIE FUJIYAMA-Coney Island/NY Groove-45	SONNY VINCENT-Lucky Seven Inch Record-EP
DIRTBOMBS-Stuck Under My Shoe-45	RECEIVERS-Drop Out-EP
V/A-At the Club-LP	HELLACOPTERS-Hey!/Her Strut-45
DOUBLE NUTHINS-Make Out With You Tonight-EP	3D's-Your Heart Is Black-EP
CHESTERFIELD KINGS-Wrong From Right-45	CHESTERFIELD KINGS/LYRES-split-45

MACKINLAY KNOWLES, another visitin' limey

Fracture #4-zine	HUMAN BEANS/CHEAP DATES-live
KURT-Schesaplana-LP	STORMSHADOW-Black Power-EP
COMBAT WOUNDED VETEREN-What Flavor...-EP	OVERTHROW-Empowerment Cover-Up-EP
V/A-As We Look To The Future-EP	LOS TIGRES GUAPOS-On Bad Behavior-EP
BILLY CHILDISH & HIS FAMOUS HEADCOATS-LP	MORTICIA'S LOVERES-Take A Ride With Us!-LP

BRUCE ROEHRS

V/A-Tribute To Our Favourite Droogies-EP	NO ONE'S VICTIM-Just Another Young Punk Band-EP
THE OPPRESSED-The Noise-EP	LAST RESORT-Violence In Our Minds-EP
COCKSPARRER-England Belongs To Me-45	BIERPOBEL-Rebellenlieder-EP/DESPISED-1999-CD
SKINT-CD/BOVVER 96-96 Bottles of Beer-CD	US BOMBS/BRISTLES-split EP
DICK SPIKIE-Beginning of the End-LP	CANDY SNATCHERS-Moronic Pleasures-45

MAX WARD

CRUSTY HIGH CHARGE-Truth-EP	V/A-Chaos of Destruction-3xLP
OUTLAST-Positive Youth-10"	LIBERATE-The Proof of Survival-LP
SHIKABANE-s/t-LP	TOTALITAR-EP
EXCRUCIATING TERROR-live	V/A-Tomorrow Will Be Worse-4xEP
BREAKDOWN-Hanging At WRSU-EP	PAINDRIVER-This Has No End-LP

RYAN WELLS

DICK SPIKIE-Beginning-EP	LAST SONS OF KRYPTON/CREATURES-split EP
RECEIVERS-Drop Out-EP	ROY & THE DEVIL'S MOTORCYCLE-Forgotten-LP
ROZZ & THE NEGATIVE TREND-Pop Sessions-CD	UPSETS-Tommygunheart-EP
V/A-At the Club-LP	COCKSPARRER-Live & Loud-LP
POP TARTS-Censored-EP	LOS TIGRES GUAPOS-On Bad Behavior-EP

KENNY KAOS/REMA YOUNG

MUD CITY MANGLERS-EP	DOUBLE NUTHINS-Make Out With You Tonight-EP
HELLACOPTERS-Hey!/Her Strut-45	DICKIES-My Pop the Cop/Marry Me, Ann-45
DIRT BOMBS-Stuck Under My Shoe-45	CHICKS-Criminales, Coches, Pistolas y Chicas-EP
CANDY SNATCHERS-Moronic Pleasures-45	UPSETS-Tommy Gun Heart-EP
FU MANCHU-live	DISGUSTEENS-Nothing Personal-EP

JACQUELINE PRICHARD

OUR LADY OF NAPALM/HUMAN BEANS-live	IDIOTS/CHEAP DATES/MODEL AMERICANS-live
POLYTHENE-EP/STORMSHADOW-EP	Fracture #4-zine/KILL THE MESSANGER-demo
LAST SONS OF KRYPTON-EP/TOTALITAR-EP	ANGRY NERDS-EP/LOS TIGRES GUAPOS-EP
IMBALANCE-EP/SAIBON-EP/OVERTHROW-EP	NO ID/ASIDE-split EP/KIROUS/SHARPVILLE-split EP
NOISOME FAUGH/FLIGHT 800-split EP	DIRTBOMBS-45/MUD CITY MANGLERS-45

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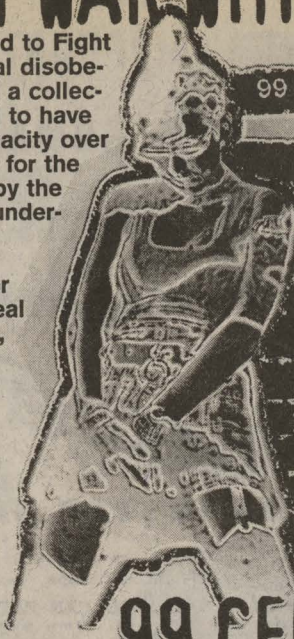
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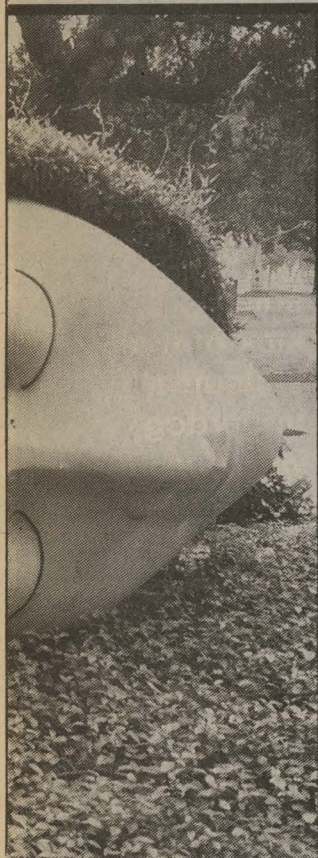
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| 115. LUNGFISH | 'Artificial Horizon' * (C) |
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| 113. MAKE-UP | 'In Mass Mind' * (C) |
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| 110. FUGAZI | 'End Hits' * (C) |
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| 108. AUTOCLAVE | 11-song posthumous CD, all previously released. CD ONLY (D) |
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| 101. BLUETIP | 'Dischord No. 101' * (C) |
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| 40. MINOR THREAT | CD has every song! (E) |
| 14. DISCHORD 1981 | Teen Idles, Minor Threat SOA, GI*, Youth Brigade CD ONLY (D) |
| 13. MARGINAL MAN | 'Identity' EP reissue CD CD ONLY (G) |

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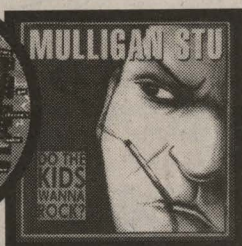
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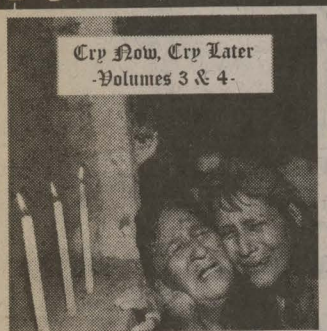
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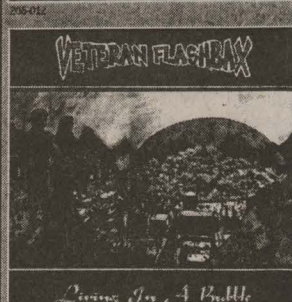
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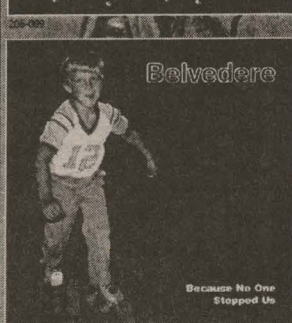
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Dear MRR,
There's something that's been on my mind for oh about 16

months. Almost every time pregnancy is mentioned in this magazine either someone is talking about sucking the parasite out before it can ruin your body and life, or they're telling you why abortion is absolutely wrong because god or whoever said so. *What the fuck?!*

Can't any of you talk about punk rock moms (and dads)? My 7 month old daughter is the best thing that ever happened to me, and she's made me even more determined to live my life well, and to shun Barney, Disney, and all that other crap they shove down our throats from birth. I realize not everyone can or should make the same decision I did, and I believe everyone should do as they like with their own bodies, just please don't forget us punk parents. Thanks,
Genevieve (Vic's mom)

PS I know this seems trivial, but it's not. There is nothing quite like getting ignored and glared at by your peers because of something you couldn't possibly be more proud of.

Dear Genevieve,

I can sympathize with how you must feel, and certainly punks over-react, but this is an example of people responding to the fact that in every other aspect of society we get the wonder of birth-parenthood etc shoved up our ass and down our throat until it's fairly understandable that we would be fucking sick of it. Because the society at large acts like you aren't a real adult (especially for women) until you have kids, punks tend to react to the opposite extreme, similar to being told to dress neatly, comb your hair, start your career, grow up. It's still kind of lame to come down so hard on it, true freedom from society would mean to not let it influence you one way or the other.
Gardner

MRR,
B Prison, as shattered as it is, is also a place that gives you a realistic view of life. In the inside and the out most of it tending towards some personal war. I never understood how all these people in here yell 'Fuck the police' and all

types of other things. You can't do that when you're using drugs and all types of other useless shit. The best thing I learned about being in prison is that all this exists for a reason. I wish I'd known that beforehand. Call it balance!

Another day in the clown house. Eight (8) years in prison—two (2) more, just two (2) more fucking years and I'm out of here. A lot of things go through my head. I had a very scant week!

Kind of weird—a little while back some skinheads beat the dogshit out of a white Crip. It's funny because one of the skins ran at him, rushed him and the skin ended up getting his ass kicked. It was funny to see the skinhead get beat up. It ended up that the other skins couldn't take seeing their pal get beat down, so they all rushed the poor bastard and used him for a football. I couldn't understand it. He gets beat up for hanging with the blacks but yet the skins run with the Southern Mexicans. The skins are confused. They're weird specimens with views too simple to figure out.

This isn't meant to sound boring, just rambling on about prison. They never mess with me—knowing I'm a straight edger. They prey on the weak. They see in black and white, just like the S.H.A.R.P.s. Every S.H.A.R.P. I met in prison was a coward. They're man-made just like the skins talking crap on their stupid records. For me to speak to these two crews, life is only real because I feel it happening. What turned me off about the S.H.A.R.P. crew was one I met in prison who was oi! oi!, all this shit and when he found out skins were on the yard, he ran to the cops needing protective custody.

I'm used to seeing people getting shanked. And all the weird stuff—it becomes a daily pattern. 'Til it doesn't bother you, know to think of it, it's punk as fuck. I had my fight's worth. You have to get paid or you're through. Even while you're getting maced, keep fighting. Mace don't work. And Mr. Billy Club don't work. You're getting bullets in you.

Speaking of bullets... One incident in LAC Prison, a fight, No Comply, and this dude had no shoulder left. Hell it's not like the movies where the dude has a little red spot. It's far from that. I can't explain. You ever go to the grocery store and poke like 50 holes in a slab of hamburger meat? It's sick. And the yelling and crying yelling!! "My shoulder, oh God!" The stomach is worse. Mace don't work. Any righteous straight edger will tell you the same. Bad thing about mace in prison is if there is a fight in the building

and you're maced, it goes through all the vents into your cells. On top, we have these cool looking No Warning Shots signs on the day room walls. Punk Rocq.

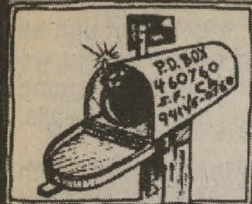
A young kid was killed last month on a yard dinning, shot by a prison guard and died. I do feel for his family members. I hope they pull through. No one deserves that. He was a human being, not a fucking target. I dedicate the "Pigs Suck" comp. to C.D.C. There's too many people being shot in prison, and if you're not aware, oh well! Like before I was transferred to prison, I had a prison guard set me up to fight other inmates. The guard was a white-washed piece of shit named Carillo. It got to where he even took me into a back room and roughed me up. To me people like that are too scared, or embarrassed, or afraid of a challenge from someone maybe tougher, or whatever. Real strange. You even sign for your own body bag. Punk Rocq.

Anyhow, I'm mentioning this to let people know where I'm coming from—the point is to show people do really live certain ways. In reality, we all have different realities. Call it morbid or whatever you desire, they're here to keep us in line. And I know a lot of people been through a lot of punk stuff. A lot of people are not strong enough so they end up getting lost in here, believe it or not. So it's better not to know no one.

It's strange to have a prison guard tell me I must beat up another Mexican inmate and after I was finished, I was going to get beat with a club. I never got beat with the club but ended up in his office with the door barricaded with food carts being roughed up again by this fat pig. Pulled out and he made me kiss the American flag. There are weird guards. Ones I trip off of are the Mexican guards—they forget what race they are. I love my race—Mexican—and all others, but they're so pathetic.

I'm not a subhuman or a retard or if I was, I wouldn't be writing this. It's sad how people see things on TV and take it as a reality when it should be taken as a fiction or believe all the crap Pete Wilson says. The founder of 3 Reichs you're out. They're so ignorant to second hand info.

I hope all people read this and don't think I'm whining. I just want to share with the outside world how screwed it is. Before I go to end, I'd like to announce to the Fresno, CA straight edgers that Cowboy his name was, supposedly a punk, dead edger. They're



telling the skins here he was a Nazi punk. If you see him tell him to eat shit. He even shaved his head.

At this time we are locked down. The prison guards found knives buried all over the yard. David from *Salvation* 'zine eat shit as well. That's as funny as the skins here blasting the Offspring. I want to thank Mykel Board for the "World Class Punk" comp. Stay down bro'. KDVS still rules. Anthony Herrera/ J-21483 /P.O. Box 8502/ BFBI 239 UP/ Coalinga, CA 93210

Dear punks,

A couple of issues ago Rob wrote about an incident at Gilman involving a guy with white power tattoos who was asked to leave the club or risk being beaten up by the audience. According to the account, the guy was not causing any trouble but his body markings violated club policy. This raises a lot of interesting thoughts. Is punk rock just about preaching to the converted? You can't change someone's opinion by avoiding him. If this guy were allowed to stay, would he have been introduced to more constructive views and perhaps, over time, changed his opinion? Maybe that's a longshot but if you don't agree it's a possibility you may as well put down your microphones and quit your zines because ranting to people who agree with you is pretty damn pointless.

Instead of talking, it seems most of Gilman wanted to beat the guy up. How often has a punch in the face changed someone's opinion? Sure, it'll satisfy your anger, but he's going to go away with even more hatred than before.

What's really funny about this whole thing is that ever since metal became cool again Gilman has been filled with Emperor, Mayhem, and most recently Angel Corpse shirts. Although they've tamed down their opinions to help sales, all of these bands have been outspoken about their white supremacist beliefs in the past. Faust from Emperor is in jail for killing a homosexual. The singer from Angel Corpse published a racist manifesto. The list goes on and on.

I've always been a little confused about punk rock's intolerance of other beliefs. While I do actually feel that I'm anti-religious, it's imperative that we're all free to make up our own minds. Persecution and ridicule is not the answer. "Millions of Damn Jews" would not have received as favorably as "Millions of Damn

Christians," but what's the difference really? There's not enough room to discuss everything in length but that's my attempt at sharing some of my recent thoughts. In the end, it's up to each individual to decide what they wish to support. But they should be knowledgeable about what they're standing for and what they're fighting against. And they should think about the results of throwing the first punch. Peace, The Zesty Lumberjack/ PO Box 37893/ San Francisco, CA 94117

PS I hope Gilman doesn't adopt a dress code because of this. I don't think they know one band from another.

Z. L.,

I think it wasn't the guy's body markings but that he was an out racist that got him booted from the club. Hopefully the subsequent fight/ stomping did change his opinion about whether or not racists are welcome at Gilman, or hardcore shows in general.

In my mind, the difference between damn Christians and damn Jews is that the US is run by the fucking Christians. Maybe their love of money exceeds their religious devotion but still it's centrist/ conservative Christian values that are catered to. If you check out the Israeli band Nekhei Naatza's LP on Beer City, they come down quite hard on the Jewish ruling class of that country. Whoever's enforcing their hegemony is gonna draw the ire of the punks.

Thanks for the dirt on the trashy metal bands. Jeff M.

Dear MRR-

Hey—I haven't been into this scene for that long—about a year—but I've had similar, less formed ideas all my life. My girlfriend introduced me to this scene and I fell in love! Anyway, since then I've been reading your zine as well as others—I write my own and lately I've really done anything pro-active in my community. I've seen articles in MRR about Food Not Bombs, and I was wondering if there is one running in Phoenix, AZ. If there is, how can I find out about future dates, and if not, is there anyway to get one started? I would really appreciate your help.

Chad Burggraf/ 11260 N. 92 St. #1106/ Scottsdale, AZ 85260
Chad,

One way to find out if there's an FNB group in Phoenix is to ask around at shows or check out parks or other places you think free food might be served, esp. on the weekends. Or put up fliers about starting a group, and if you aren't contacted by an existing group you'll be on your way to starting one.

You can write to Food Not Bombs at: 3145 Geary Blvd. #12/ SF, CA 94118 (include an SASE or something), or call

800 884-1136. They may know who is active in your area. They also publish a book about the history of FNB and ideas on how to get it going in your town. Jeff M.

Hey Felix,

I just read your column in #185, and was torn. I agree with you on a lot of the things you said, especially your statement, "things have been going downhill in this country ever since the Whisky Rebellion." Damn, that whole paragraph was probably the best I read in #185. However, I must disagree with your statements about indie-rock.

Before I go into anything really deep (sort of), I will say that I enjoy listening to a lot of types of music. I for one really like Run-DMC and Public Enemy, though the shit that is passed off as "rap" today makes me want to vomit. I also love 80s hardcore, and the anarchist-thrash stuff on your label, a lot of which I own. And, whether anyone likes it or not, I also like a lot of indie. Sonic Youth fucking rock my world, Lucid Nation and S. Process are great, and though as lot of punks act all tough saying "fuck that weak shit," I like some of it, especially while reading and typing. Sonic's Youth's older stuff can blow away what is processed today as hardcore and punk. Labels like Hopeless and Fat can go fuck their own faces as far as I'm concerned. Lucid Nation are a great group of people who are more politically active than a lot of the "chaos punx" I see in the scene today, and it's the same thing with Sonic Youth. Does anybody else remember "Youth Against Fascism" and all the SY stickers that said "I believe Anita Hill"?

I will also agree with what you as saying that bands like Braid, the Get Up Kids, and Hot Water Music are horrible. It's all whiny emo crap... "post-hardcore" is a fucking joke. But, don't put down indie, or at least don't think that all indie bands fucking blow as much as much as some of the indie that is out there.

If I said, "Fuck hardcore, it's all just a bunch of idiots screaming," that wouldn't be fair and it wouldn't be true either.

And lastly, I love my fucking book-bag! I, for one, do carry things around with me, like records, zines, and my camera so I can take pictures at shows. Fuck, I even have a Code 13 patch prominently placed in the middle of it!

That's it... thanks fer yer time, and keep putting out good records!!
Ted Stomp, *Stomp It Up* fanzine

An open letter to MRR readers and José Palafax,

This letter is a response to the column (issue #183) José wrote about a slide show called "A Traffic in Suffering" that I gave in San



Francisco's Mission District last May. The photos I presented dealt with pain, trauma, anguish, and violence, and I think it is important for

those who attended the show as well as those who know of it only through José's article to hear the reasons I had for making the presentation.

It's not enough to debate whether or not images of suffering should exist because they do exist and don't show any signs of going away. What we must do is come to terms with them as they are. Coming to terms does not mean liking, approving of, or even being aroused by them—though these reactions aren't precluded either. To me it's a vital part of one's life to accept death as a natural function of life, not to be pushed to the margins, but accepted and spoken of. Our society no longer has the institutions that enable us to collectively or individually think about the suffering which is integral to our humanity. I honestly feel there is a responsible, ethical means to view the traumatically violent that doesn't perpetuate suffering. I seek out these images to feel more not less; to be drawn in, not distracted; to be moved beyond passive pop consumption to mindful reflection and empathy. The images in my presentation all share a bizarre notoriety, at once familiar and foreign. They are images that we have all seen before, but rarely take the time to think of them as more than mere objects suspended beyond a real time and place. Context is what much of the show dealt with. Crucial to "Traffic..." was asking the audience to remember that images of pain are never ahistoric and those whose anguish we gaze upon are not always anonymous. There are no objective truths to be unearthed here, just as I can't control the meaning(s) people make of my work once they have thought it over for themselves. I can, however, do as much as possible to guide towards a compassionate appreciation of these visceral and complex issues. "Traffic in Suffering" has never been intended as a manifesto, only a preface.

This slideshow was originally prepared for my senior seminar in college, but it really had been on my mind since 1980 when a group of Cambodian refugees came to live with my family in Logan, Utah. It took me 17 years to make sense of the events that forever changed their lives and has had such a profound influence on mine. For the longest time my only means of making sense of the terror that was Pol Pot's idealized agrarian utopia was through photos. The Khmer Rouge exterminated one third of Cambodia's population in an

attempt to erase memory, and create a "year ground zero." To me it is of utmost importance for any person of conscience to not further perpetuate the violence that is done when histories are forgotten. This is not the same thing as purporting an equivalence of violence. It is simply an attempt to prevent other's suffering—those without my own good fortune of circumstance—from being treated as eye candy, the backdrop to perverted commercialism, or mere bodies laid to waste for a voyeur's pleasure.

José was upset by my show and what I represent in his mind. He spoke on the mic about his feelings, but he also confronted me afterwards. Many of his points I agreed with while others were problematic. In the spirit of exchange and dialogue I wrote him. The bulk of his critique in *MRR* stems from that letter—a personal, private correspondence that he has chosen to make public. This is something that makes me very uncomfortable as he has chosen to manipulate my words and pass it off as good journalism, let alone the issue of disrespect for my attempt to communicate with him. That is all I have to say about José and his column. I am extremely grateful for having had the opportunity to share these ideas in a setting outside of school where they might have a vitality of their own. Attached is a list of sources that have been influential, along with my most current address. Get in touch. Together we might just make outspoken more than a band. Thanks.

Jan Saudek—*The World of Jan Saudek*; Paul Lester—*Photojournalism: An Ethical Approach*; Diane Arbus—*The Estate of Diane Arbus*; Susan Sontag—*On Photography*; David Hockney—*On Photography*; John Berger—*Ways of Seeing*; Chris Townsend—*Vile Bodies: Photography and the Crisis of Looking*; Horst Faas/ Tim Page—*Requiem: By the Photographers Who Died in Vietnam and Indochina*; Mary Paumier Jones—"Behind the Glass, Within the Frame" in 1994 *Georgia Review*; the art and activism of Yukio Mishima, Bill T. Jones, Rorschach, and Bob Flanagan. Martin Roberts/ 1622 Oxford, Apt. 5B/ Berkeley, CA 94709



To Whom It May Concern,

In the last month's issue, Asinine Solution's 7" "Cause-effect" was reviewed. (Which was pretty good to boot.) The only bad thing was that the band name was slaughtered. In that issue the name was spelled "Assnine" Solution.

Asinine, which is actually a word, is the correct spelling, means: stupid, unintelligent—which Assnine makes the band name sound. I know that this isn't the worst thing in the world to ever happen, I just think they deserve to have their name not spelled in a "asinine" fashion. Thanks, a concerned fan of Asinine Solution, Mike Olson

PS Otherwise the issue was great as always. Keep up the good work.



MRR,

OK, so I was reading the Indecision interview, cuz I like that band and all, and all was fine and dandy until I came across this little exchange:

"MRR (Jesse): I have still not seen you live so I can't comment, I always left cause until a few months ago I always wrote you off.

Justin Brannan: >snip snip< So you've never seen us live Jesse?

MRR (Nick): yeah isn't he a fag?"

OK, it wasn't my first time of reading such a word, not even in the holy pages of *MRR* (I have certainly read Mykel Board before). However, it was the first time I have ever seen such a word used in a homophobic context within the pages of *MRR*. It seems to be pretty common within certain sections of the hardcore scene right now to accompany the retro "back-to-the-old-school" revivals of youthcrew 88-style sxe and early 80s hardcore with a depoliticization of the scene. However, I never considered *Maximum Rocknroll*, especially with it's constant championing of left wing political causes, to be susceptible to such depoliticization. Therefore, seeing this homophobic wording within its pages was shocking to me. And actually, it kind of pissed me off: for a magazine who constantly proclaims an anti-racist, anti-sexist, anti-homophobic values to run this kind of slur, which casually equates homosexuality with stupidity, it seems that a lapse in quality control must have occurred. I am not writing this to accuse anyone of deliberately being homophobic—not Indecision, not *MRR*, not even the interviewer who originally uttered the objectionable phrase. However, I am writing to say that to allow something like this to make it through the several stages it must go through and still be printed, especially in a magazine of such size and reputation, will definitely create an impression. I am hoping that this was just a slip-up, and does not reflect a change in editorial policy. Either way, I would like to know what the magazine's stance on this incident is. If it was an accident, I think it needs to be mentioned, just to avoid creating the wrong impression. Thanks for listening Andrew

Andrew,

Thanks for writing. You bring up an interesting situation. If I would have noticed the slight when the interview was being proofed, it would have been difficult to decide whether or not to cut it. On one hand, I hate perpetuating ignorance and stupidity by letting a comment like that slide. On the other hand, censoring some-



one's stupidity is another dilemma. First off, readers won't know what idiots they are, and secondly, censorship is never something to be

taken lightly. In the end, I would have chopped it on the basis that Nick was representing MRR, and homophobia is not our policy.

I think that it is also important to call Justin on the fact that he didn't address the insult when it Nick made it, he just ignored it and answered a question that had been put to him earlier.

Thanks again for calling us on our bad editing. We always count on readers to keep us on our toes!
Jacqueline

Dear MRR,

Hey, I'll keep this short (and sweet?). I'm just writing in to make a correction in Bruce Roehr's column in issue #184. He wrote that when Bomb Squadron broke up two new bands formed, Half Empty and The Virus. Well, one week after mailing that tidbit of information into him I found out that there is also a Half Empty in California as well as Texas. So we have since changed our name to Dead Empty. If you could print this we would really appreciate it, because I think there are still people out there who care... somewhere. Thanks again. Keep spreading the disease.

Ben/ 2014 Hale Ct./ Reading, PA 19610-1430

Dear MRR -

Hi. This summer while traveling around California, me and two friends decided to attend the Summer Solidarity Festival in LA and Santa Ana. It's basically a punk and activist fest, with bands, tables, Food Not Bombs food, and group discussions. The night we got there, everything we owned got robbed out of the car. This included my friend's CDs, CD player, money, all my clothes I was traveling with, my addresses, and sketchbook. Anyway it was super shitty. The next day, we decided we should just go back to Berkeley and skip the rest of the festival. However, everyone there asked us to stay, and said they would help us out. So we did. Later that evening, we learned that the bands made a request for people to donate money to us for gas money and to get the car window fixed. They offered us clothes and food. People who were selling tapes, offered to give some to us for free. In the end, they raised over \$60 for us. We thought we should write in and say thanks to all the punx in Santa Ana for helping us out. Special thanks to Jae and Resist and Exist for raising money and

giving us a place to stay, Eric and Shelly from AZ, and Ken for making us feel better. Thanks to everyone who donated money. You guys are true punk rockers.
Gillian Snead/ Pittsburg, PA

MRR,



First off I would like to say that *Maximum Rocknroll* is just amazing and a part of history, and everyone that is involved and has been involved with MRR, and the Gilman Project too, should be proud to be part of that environment and that accomplishment. I can't see any room for change, MRR is perfect how it is; ignore the criticism and keep kick'n forever.

Now, speaking of criticism, I have quite the bitch, *criticism*, the one flaw that I can see in punk rock. If I'm allowed to complain about anything its criticism. Everyone including punks wants to be a critic, well I'm sick of hearing it. I'd say that MRR is the biggest victim, "MRR is racist", "MRR is prejudiced", "MRR is homophobic" "the interviews suck, there's no good columnists, there's..." *Shut the fuck up!* I think that whenever people start to see something succeed they go apeshit and criticize the fuck out of it. *Why?* Why can't they leave it alone instead of searching for topics to complain about? There are certain things that need criticism to get started, to get things right, it's called feed back, but you guys have been taking it for years. I think that if someone wants to see something or more of something in MRR they should ask about it or send it in themselves instead of sitt'n their lazy asses on the couch and pick'n up the phone to tell all their friends that they have another reason why MRR sucks. I know its been said a million times but if ya don't like something *fix it* for fux sake, cuz complain-ing isn't going to get anything fixed.

I say if you are going to voice your complaint then act on it, but if your not going to do anything about it then *keep your trap shut!* People think they'll be recognized if they complain enough but they won't even be recognized as the asses that they are, they'll just be ignored, so why bother? Suggest, contribute, don't be a critic.

Ben Weasel, where's the respect? Why criticize him? You don't have to like his music, you could even hate his music, but have some respect for the man, he's done more for this scene by just existing than anyone else can say. I'm not a Ramones rip-off fan, in fact I'm quite the opposite, I like oi and '77, but somehow Screeching Weasel is probably my favorite band, and I think most of that's out of respect for Ben Weasel, take a look at the history. I only hope that I can lie on my death bed and say that I've done as much as Ben Weasel, *holy shit*, the man's an icon, show some fucking respect. Don't be a critic.

Tim Armstrong (I'll keep it brief) where the hell is his respect? Forget about what he's doing now look at his past, he's done a fuck of a lot for this scene. Op Ivy did one big

fuck of a lot for the scene. As far as I'm concerned anyone that had a band in the bay area, or helped with MRR and Gilman in the 80's deserves much respect. I wish I could have been a part of that. People criticize the hell outta Tim Armstrong. They say he's different, they say he's forgotten his roots; that's bullshit. He misses it he hasn't forgotten, listen to some Rancid songs you can tell. I think, and everyone should agree with me, that Tim Armstrong is by far one of the best song writers that punk rock has ever seen, he's unbelievable. If ya can't respect him now at least respect what he was. Don't be a critic. I have a lot more to say in reference to Tim Armstrong, but I'm trying to keep this a less than two hour read.

Why do we always complain about each other, we're all on the same side. People need to stop making up by-laws, stop making up "rules for punk rock," last I checked punk rock was all about no rules. I believe that punk rock thrives and that it will never die; like the Heroes song goes "In every single city and every back street there's a brand of people who dance to the beat..." But just cuz it won't die doesn't mean it won't go bad, especially if we don't stop this hypocrisy, *criticism*. If it's not affecting you in anyway then why complain about it, don't be a critic.

I hope I've turned some heads around and helped to slow this down. Now I gotta stop before I start a hypocrisy of my own. I realize that some may conceive my gripe as a criticism itself but I had to, it made me feel better.
Steve Szary

Steve,

We always say that if people think stuff here needs help, it's up to them to be that help, and we're happy to reiterate that. However I don't agree with all your views on criticism. We're glad to get constructive criticism, and want people to keep holding us to high (?) standards. I think people are critical of stuff that, um, "succeeds" (as you put it) mostly because it is more visible. More folks are saying MRR or Ben Weasel sucks than are saying smaller zines or bands suck cuz more folks know who the former are. Things need criticism when they're getting started, and that need remains as the project continues. Punk started in reaction to the shittiness of mainstream culture, and in trying to be something different and better than that, punk is basically a form of active criticism. After all, one thing we're attacking is the complacency found in the mainstream, so what's the point of trying to protect punk shit from the same kind of attacks?

Sure I'm glad and grateful for the folks who work(ed) at and support(ed) places like Gilman, then and now, but when the "now" turns into a slightly more consumer-friendly top 40 rock band, I don't really care what they remember and what they don't. Anyway, thanks for writing. Jeff M.



L Dear MRR, I've been reading MRR and several fanzines since the early 80's and

grew up on bands like The Ramones, Rezillos, Fall, Pistols, Dischord bands and several Norwegian, brilliant punk bands. I've never felt like writing to MRR or anyone else for that matter, but I just wanna tell Mr. Brian Dickinur Daughter (letter issue 184) that he's not the only mother-fucker in the world that is sick of ordinary punk music (Fat Wreck, Epitaph bands, etc.) and feel like most of the bands that is labeled "punk" plays shit, totally standard rock music like Ramones. The Ramones was my favorite band when I was 11-13 years old and I never thought they would die. But, I developed into music labeled *New Wave*, i.e. bands like the Scars, John Cooper Clarke, Gang Of Four, De Press, PiL, Pack, Tragic Mulatto and my favorite band since 1989, Fugazi. The thing I wanna say is, I think it's way cool when I see kids who are into Ramones etc., but the problem comes when 18 to 35 year olds is sitting at home and thinking that "Rocket To Russia" is the best they have ever heard. If they have the initiative to search for Ramones or the fucking Queers, then they should also be resistant to more aggressive, dynamic bands with substance and quality. People got bored with Pink Floyd, for God's sake get bored with the Clash now! Punk rock is musical freedom and "End Hits" by Fugazi is '98's most challenging record. It's dynamic, raw, quiet and intelligent. Fugazi is quality inside out.

Just one note to your good columnist, Felix Havoc, Sex Pistols did not start with playing Stooges covers. The mighty Pistols and their approach to music was Johnny Rotten's way of being himself in London at that time. They played a couple of Stooges songs as well as Small Faces songs in the beginning, but do you really think that the Pistols would be more of a straight pubrock band if it wasn't for Johnny, baby? The three others weren't as clever or challenging as him, as it turned out they were a bunch of chickens. But, they played good music as it turned out and we all agree on that. The great English punk band, Bob Tilton, is also in the process of releasing their second album now, check it out. It should be brilliant. Thanks. All the best,
Roar E. Jacobsen/ Haugesund, Norway.

To whom it may concern,
Hello, my name is Paul and I'm in a So. Cal band called Kung-Fu Chicken. On Saturday the 4th of September, the band I'm in played a show at this place called the Showroom in southern

California in the west valley of LA. One of the bands that played the show with us, called Can Pipe, came from the Sylmar area. These guys brought all their friends which were comprised of all the peckerwoods and skinheads that I had seen beating people up at all the shows for the past ten years. True to form they picked some poor guy at random as far as I can tell and proceeded to beat him. Some people tried to break up the fight, they were beat too. In the span of about 30 seconds the club was a swirling melee of fists and flying beer bottles. This all happened during the last song of our set. One guy had to go to the hospital and a few others suffered cuts and bruises.

I want to apologize to everyone who was at the show and the people who ran the club for having them show up. We had booked Can Pipe at the last minute to fill a spot by another band who had canceled. I know a lot of people are mad at us right now for letting these jerks play but we had no knowledge of who they were or what kind of crowd they would draw. All we had was a name and a phone #. We have put many shows together down here in the past and we have never had this problem before. This town is rife with no-name punk bands such as ourselves and it is hard to know what a band is about and what kind of people they draw unless you have heard about them. Even if we were to question them, who is really gonna answer honestly? "Why yes, we bring a bunch of assholes to our shows and there is a high likelihood that you will get your ass kicked." It's not very practical or even possible. Unless you know beforehand, there is no way of really knowing what the crowd is going to be like. If their name was the Goosesteppers or something telltale like that well then I would have an idea that there would be problems. I look through the pages of MRR and *Flipside* and it's full of bands that I've never heard of and I've been in the punk scene for ten years now, I can't know every band that comes down the pike. I feel that we are being blamed for the actions of others. I know that we put them on the bill, if I had known where these guys were from beforehand then I could have taken them off the bill. Unfortunately, I did not know and had no real way of knowing but many people are pointing fingers at us, as if they were children or pets or something of that nature, they're not our friends and never have been. It seems to me at least, that one should not be blamed for the actions of others, we are all adults at the show and are responsible for our own actions. I have been to many a show where a fight has broken out and who do you blame? The knuckle heads that cause all the problems, that's who.

Once again I'll reiterate that some bands and people are mad at us. I'm sure that they have all played shows that fights have broken out at but I see no reason for all the blame to be dumped on our collective heads.

Thank you for your time and sorry to anyone who was there. Feel free to contact me regarding this issue.
Paul de Valera/ 7438 Etiwanda/ Reseda, CA 91335; email: rev106@iswest.com

N Dear MRR,
This is Colin from *Atrophyzine*. I was wondering if you could print this letter for a couple of reasons. First of all, I am an incompetent schmuck. I was so busy watching reruns of Sanford & Son and The Dukes of Hazard, that I lost my address book with the addresses of everybody who has ordered my zine in the past 3 months (between last issue and the one that's about to come out). Anyway, if you've been expecting a zine, please send me a postcard or letter or email cuz I lost my book. If that's not bad enough, my computer crashed last month, and my entire mailing list database was erased. I have no backup copy, and I lost quite a few addresses. If you were on the mailing list, please send me an email or postcard or something to let me know you wanna be back on it. Include your snail mail and email address so I can reach you both ways. Eat meat,
Colin/ AtrophyMan@aol.com/ *Atrophyzine*/ P.O. Box C-11/ New Rochelle, NY 10804

O Hello,
How's it going. I'm writing to report that there is a new all ages punk club that has opened up in Oklahoma City. We welcome all bands coming through the call or write us. This club has been opened in hopes of getting our scene back in gear. Also to let people know that punks really do live in Oklahoma City! The name of the club is "The Hole". The info #'s are (405) 691-0490 Tim and (405) 682-4441 Jim or Page. E-mail DRose99013@aol.com for Joe Vegas. Thanks,
Joey Vegas

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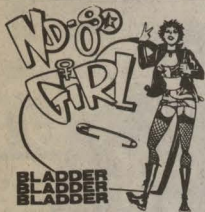
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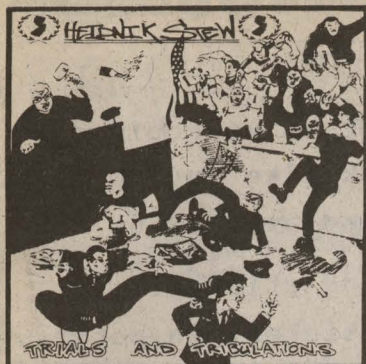
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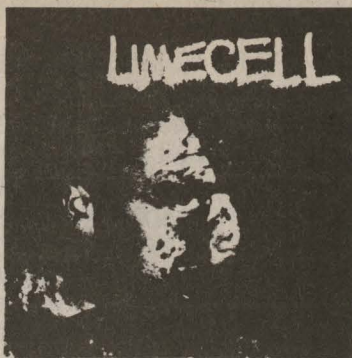
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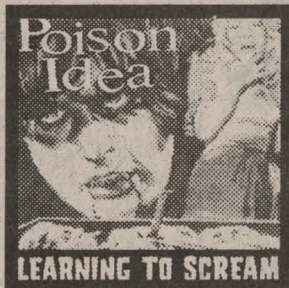
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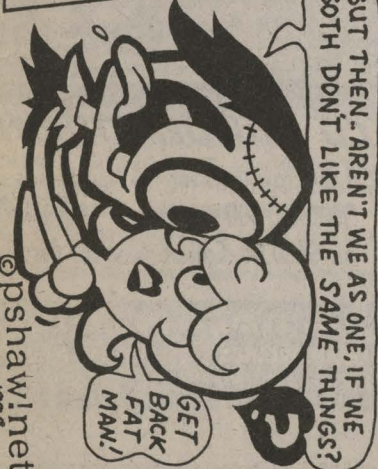
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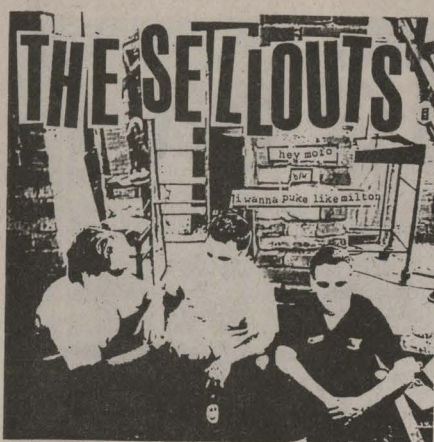
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Count Your Lashes Out Loud



I used to be the messiest fucker. Blood, sweat, lube, cherry flavored jello, you name it; if it was wet and slippery, I brought it to bed with me. And inevitably it would get it into every crack and crevice I had, but sex is supposed to be fun, right? The more fluids in the trough, the better... Let me tell ya, my ROI on those rubber sheets I bought for potty training scenes was a hell of a lot bigger than I thought possible. Not only are they great for keeping my bed nice and dry, but when it gets hot enough, we spread them out on the sidewalk, hose 'em down and after a good running start, slip and slide, head first down the block. Fucking hilarious until you hit asphalt, then it feels stupid, but its a fun stupid. But I digress... All of a sudden, anything that touches my skin started to give me some sort of rash or something. Strangest thing, one day I'm making mud pies in bed without a hitch and the next, broke out in hives from taking a bath. There are a lot of substances one should never mix with sex, but I'm talking about the things you definitely want thrown in the mix. All those things that make it sex; not wrestling. I tried to ignore it at first, thinking I'd be overly cautious and just deal with whatever came up afterwards. But trying to stay away from fluids during sex is damn near impossible. Without fail, I'd start fucking and immediately break out in a rash. My whole body would turn red, puffy and itch like fuck and except for the one boy who had fantasies about fucking Strawberry Shortcake, it was enough to ruin the mood every time.

Eventually sex seemed as sterile as a gynecological exam. Instead of bottles of KY and Probe by my bed, I have Kleenex, baby wipes, aloe, calendula rash ointment, tea tree and boric acid. Realizing fucking girl in a bubble is not the biggest selling point, I went to the clinic hoping to pinpoint the cause of these reactions. Which meant I had to take a skin allergy test. Talk about an

archaic procedure! This is how far the medical industry has come? They inject all kinds of random shit underneath your skin and wait to see what induces an allergic reaction. And they say midwifery is primitive? At least the doctor wasn't a humpback with a jar of leeches, but close enough. He said the majority of people show no reaction at all, but I'm very special. Fussy hothouse orchid that I am, my whole body ended up looking like Gorbachev's forehead. Alas, gone are the days of tasting myself on my lover's mouth after he goes down on me. Now, after all that finger lickin good, he cleans himself off with one of those moist towelettes from KFC, wipes me down with a diaper and steam cleans the rugs.

In remembrance of my messy years, I thought I'd list some dos and don'ts of inserting food into the body. If you can only remember two rules about food play, make sure it's these: **1. If in doubt, use a condom and 2. You can put food up your ass, but you don't want to eat it when it comes out.** Choose wisely: cucumbers good, coconut bad. Shatterproof good, breakable very, very bad. Anything rough or abrasive and with sharp edges should be avoided. The vagina is very testy when it comes to food play. No sugar, ever! Sugar will most definitely cause a raging yeast infection that will last an extra, extra, extra long time. This includes fruit, cherry life savors, churros, sweetened whipped cream, Bomb Pops, sodas, wine and liqueurs. Alcohol, especially hard alcohol, should also be avoided. When using vegetables, buy organic or wash thoroughly to remove all pesticides and wax. I do recommend corn on the cob, unhusked, but hold the butter. Non soluble fats (Crisco, oil, butter, lard, margarine, mayonnaise, anything containing fat or oil) trap bacteria easily, are not compatible with latex so therefore are not the best sexual lubricants. Keep all that greasy stuff external and use safer water soluble lube for all lower orifices.

Mucous membranes, (genital, rectal, the inside of the mouth and nose) are extremely sensitive to certain food substances. Citrus juice, such as orange, lemon and lime will cause and uncomfortable burning sensation on your lower mucus membranes, as will vinegar. Chili peppers will cause in-

tense burning that lasts for several hours, and once applied, there is literally no escape. Washing, diluting, salting, etc. will usually not help. You'll have to just wait it out so I suggest you start mild before you start stuffing yourself with Jalapenos. Freshly ground spices has the tendency to irritate even external skin; some with heat, others by making you itch like crazy. For example, ground ginger or cloves sprinkled on the genital and/or rectal area will produce intense itching. If this is the desired effect, by all means, be my guest. Otherwise, stick with Desitin.

Some of the worst items to insert into your body can be found on the infamous Butt Page (<http://www.well.com/user/cynsa/newbutt.html>). An amazing site listing hundreds of case studies, both documented and not, and even X-rays of recovered reported "rectal foreign objects." To be sure you're not the next urban legend, make sure whatever you put in your ass has a flared edge or an anchor of some sort. Playing hide and go seek with your ass is not fun, ever... Caffeine and alcohol are absorbed three to five times faster if taken up the ass than by mouth, i.e., one cup of coffee equals five cups and a bottle of wine equals five bottles of wine. A cheap way to get drunk off one beer; but keep in mind you risk alcohol poisoning. Hard alcohol in the ass causes severe burning, pain and damage to your lower GI tract. Be sure to check for any food allergies; the last thing you want is an ass rash, take it from me. Don't forget, the ass is fragile, think smooth. Anything that may land you in the hospital should be avoided, always play safe.

I'm off to go see a show. Haven't done that in a while! Take some time out to reevaluate your relationship with food. Use the same guidelines for insertion that you would for nutrition. Five or six servings of vegetables a day, preferably raw, use fats and sugar sparingly, and cut your meat intake. Pork should never be introduced into sex play, regardless of any intense fetish you may have for the other white meat. Pig bottoms not included. Best of all, if you're hungry for something don't want the calories, try shoving it up your ass... I bet you'll be just as satisfied. Til then, play hard and Bon appetite..

COLUMNS



IF YOU DIE and GO TO HELL
WHO CARES?



mark murrmann

The End of the Line

After a lot of back and forth debating with myself, making lists and lists of pros and cons, looking at the short term, long term and all the in between terms, I've decided to step down as coordinator.

What? Who's this guy? He was coordinator? Wait, where's Tim???

Yeah, I haven't been here long, just six months; not even a blip in the MRR lifeline. But the longer I'm here, the more I realize that I'm not ready to let *Maximum Rocknroll* become my entire life. There are too many other things I still want to do. And believe me, being coordinator of MRR the magazine consumes your life in everyway. From the 7 a.m. phone calls (Hey! We live here too! Check to time difference before you call!) to having to try and explain actions taken by the magazine in 1984—before I even knew *Maximum* existed. Even when I managed to escape somewhere—my room, the beach a different city—it's always there. It's on my lists of Things To Do, it's in the back of my head, it's in my dreams, everywhere.

I can see how Tim did it. He started the magazine. His life grew and evolved along with the magazine, becoming intertwined with the magazine, so, in some ways, his life became the magazine's. It's harder when you're dropped into the middle of it all, a new world a new life. It's harder to change gears, from fourth to reverse and back to fourth and keep going.

This is something I initiated; I'm leaving on good terms (as far as I know). I'm not leaving because of the issue with Reverend Nørb, I'm not leaving (entirely) because I want to travel, I'm not leaving because I hate it here. I still like MRR; Jacqueline and I get along great; I still like working on the magazine; I still love punk rock. I'll miss a lot of the people here. I've met some of the best people I've ever met in my whole life here at MRR.

Despite all that, I've realized that there's a passion for this magazine which

is absolutely essential for one to have in order to be coordinator. I don't have it.

I feel like a quitter, like I'm giving up too soon. I hate letting anything get the best of me; when I do, I feel defeated. I feel that maybe if I gave it more time I could like whatever has managed to get itself under my skin. I could learn to love it. That never works. It only makes things worse. It's disheartening when you find that what you thought was your dream "job" isn't all you thought it'd be. Maybe it's more than I thought it would be.

And since I'm leaving MRR, I'm also heading back to the Midwest. The Bay Area is just too expensive to live in right now, for me anyway...and even that is sort of a cop-out. I'm going back to the Midwest because I have no reason to be here. I don't really have much reason to go to the Midwest, or anywhere else for that matter. No reason to be anywhere in the world.

In my lists of pros and cons, the pros of the Midwest at this moment outweigh the pros of the Bay. The cons are running an even race. After a week in the Midwest, I'll be cursing myself. I'll remember that I spent the last twelve years of my life trying to Get Out, at any expense, at all costs. No matter what.

I got out, now I'm coming back. For how long, I don't know. To do what, I have no idea. There's a lot I want to do—fire up a lot of projects that've been rattling around in my head for the past year or so, get a house and put on shows. Get out of the Midwest again so I can come back to it, again. I kinda feel like I stepped off the plank and am falling, still falling and not sure if I'll land, and when I land, what I'll land in.

Now that I know I'm leaving, I've already started missing things and missing people I didn't expect to miss. Things and people I never knew. Everyday I'm meeting new people, and getting to know the people I already knew better. I'm seeing things I had seen when I visited the Bay Area in the past, but were curiously invisible for the past few months. I'm getting out a little more, living the life I thought I'd be living when I first moved here. And it all makes me a bit hesitant to leave, all the people and places popping out of the ground. But if I stayed, they'd disappear again. That's how it works. Somethings I can only see when I know I'm not staying. Trying to get in as much as I can before I'm off on

my way to a new life. When I'm in one place for only so long, there are fewer tomorrows. When I know I'm staying, I'm faced with a lifetime of tomorrows. And that's why I gotta leave. At least for the next month or so that I'm here it'll be one of the best times of my life. Besides, I can and probably will be back; the Bay Area will always be here—at least until California slides off into the ocean.

I'll still be doing stuff for MRR. My column will shift to a music-oriented column, focusing on some of the Rock 'n Roll music that falls through the reviewing cracks, as well as stuff that gets reviewed—60's punk, power-pop (the next "Big Thing" says I), some surf, pre-punk Rock N Roll, as well as more info on Killed By Death type releases. If you wanna be sure I get something to mention, send it to me direct at the PO Box listed at the end of my column—it'll be harder to stay on top of this stuff in Indiana.

I am also still working on my book/zine of photobooth pictures. Look in the classifieds for more info on that...and *Action! photozine*#2 will be out soon—probably by the end of the year. Write or email me for more info...and the new issue of *Sty Zine* (#28) is about finished as well. It should hit the streets sometime in early 1999.

Even though I've learned Mike Bastarache and Frank Manley are doing a much more comprehensive, much more thorough (and probably accurate) version of this—I've been working what is basically a '70s/'80s punk version of *The Midnight Records Book of '60s Punk and Psychedelic Compilations*. It's a list of all (most) of the punk reissue comps that've come out with a complete listing of the bands and songs on the comps, as well as what years the reissues came out, how many were pressed, etc. There is then a cross-listed reference of the bands who have appeared on reissue comps, the songs which have appeared, the country they're from and the year in which the song was originally released. Like I said, Bastarache and Manley are working on one that'll blow mine away, but for what it's worth, I'll probably print up a few copies of mine. I put too much work into just letting it rot on a computer disc. Write or email me for more information. I'm still filling a few holes, but by the time you read this, I should have it all finished and ready to

COLUMNS



print...and with that, I say adios! My new address (effective mid-December) is below. The email address should still be good for a while if not longer.

PO Box 1223 • Bloomington, IN • 47401 / icki@mindspring.com.

The sound of weeping...

continues



Tom Hopkins

Well, well, well, not too much this month and that's just fine because a recent development has gotten my schedule all messed up. Folks, after years and years of higher education, I'm out of the ivory tower and in my own cubicle working nine to five, wearing one of the two ties I own. The work isn't too bad, I'm actually drawing on a good deal of my law school learning even though I'm not in a full fledged lawyer position. The hardest part of the switch over is getting used to my commute which is two hours. One of the highlights has been a small radio station in the Palo Alto/San Jose area that is on the dial at 90.1. One Tuesday evening was especially grand with the fella at the knobs playing such choice cuts as TWELVE HOUR TURN, NATIVE NOD (a band that had a real strong MOSS ICON influence without being derivative), as well as something by a new band called LIVING ROOM WAR (I think) that was great. Super long song with slow style transitions. a lot of power, and a lot of ugliness. Supposedly they're local so I'm on the lookout. If you have a radio show that might be of interest to readers of the column send it in, I'll feature all the ones I get somewhere down the line. As I get into my schedule I promise to get a bit more variety back in the column like more Pioneers of Emo and record collecting bits and more news. Input is more than welcome.

I wouldn't be surprised if you confused the DINNER, 1933 EP with a FRAIL EP when flipping through the record bins. The layout looks a lot like the FRAIL Kidney Room Records EP (and about a million other emo eps)

what with the manila envelope, pasted on graphics, and dumpstered photos attached. These Floridians knock out songs which are spastic. Whether slowed down and soft, fast and manic, or jazzed out with a horn. I've had a good time every time I put it on for a spin. (Boxcar, PO Box 6933, Vero Beach, Florida 32961)

Here's a bit of news. Unfortunate For The Fortunate, the label responsible for the ANANDA LP of a few months back has changed their name. In order to "keep it simple, stupid" the new name is Hand Held Heart. Upcoming releases will include a VOLUME 11 10". What the fuck does this band sound like?? I keep getting told that fans of HONEYWELL won't be disappointed, but shit, I need to know that for myself. (Hand Held Heart, 24445 Lisa Kelton, Newhall, CA 91321)

Two records from the dormant Planeria Recordings made their way to my door. One is the long awaited LP from the long defunct PLUNGER. If you haven't heard PLUNGER prior to this LP I can't imagine you'd have any trouble digging up a new or used copy of one of their many split EPs. I don't think they transition well to this release though. While they focus mainly on anger and speed and full out playing, this LP offer s a bit more. First off I think their Maryland influences shine through with some softer approaches that are right out of the stable of some of the older Vermin Scum records bands. Things still get angry and pissed and fast. This is a little piece of full blown emo done the right way, recorded right before the indy rock snuck in. HIGHLY RECOMMENDED.

Ok, the other Planeria release is a CD from NETWORK 34. No complaints from me as I listen to them push together screamo, straight up hardcore, and a bit of quirk into tight songs, most under three minutes. This band is no more, but a member can be found in FIELDS LAY FALLOW (check out their awesome LP).

Apparently the ANASARCA discography CD is in the works at Planeria as well. (PLANERIA, PO Box 32123, WDC 20007)

I'm glad that people have finally been taking me up on my request for zines. Ok, I got INTERBANG #7. Lots of politics in a few different areas, and Ben takes time to think through most of

his ideological stands which makes for better reading. I enjoyed the music reviews mainly because they were across the spectrum. Only thing I didn't like all that much was Ben's dismissal of the pop punk scene he was once really involved in because it isn't political enough. (\$2, PO Box 671, Ravenna, OH 44266)

I also received two copies of TAIL SPINS. Didn't really care for them, I found the interviews really thin, some of the articles seemed like filler, and regardless of who might have been pulling the strings, I think Oswald pumped all of those bullets into Kennedy. From the same folks, however, comes the amazing ZINE GUIDE. There are hundreds of zine listings and reviews as well a bunch of interesting top tens interspersed through the whole thing. Somewhat similar to FACT-SHEET FIVE but with ZINE GUIDE you don't have all the pages and pages of listings that are of little interest to most punks. It is well worth the \$4 cover price. (PO Box 1860, Evanston, IL 60204)

As MURDOCK tours Europe, I'm sitting here listening, for the 9th or 10th time, to their "Pissing Rocks" EP. I don't know how big they are across the Atlantic, but this is the first I've heard of 'em. Totally solid hardcore that has a solid east coast flavor; the Mountain Records kind of east coast as opposed to the MADBALL kind of east coast. Anyway, the EP moves forward at a great pace from start to finish, with hoarse and spat vocals. Tricky bass and guitar work show up at times to give this the hooks a good record needs. Ex CR, and the less straightforward side of CR does show a bit here. To round everything out, there's creative packaging, and well written personal lyrics. Split LP with DEVOLA (who I have yet to hear, though I've heard really good things about) will be up next, and I'm eagerly awaiting it. (\$3, Goldtooth, PO Box 621, New Paltz, NY 12561)

KURT has a new LP out. I'd review it for you but right at this moment it's being reviewed for the regular review section. So, flip forward and see what Mr. Gathy has to say and I'll chime in next month.

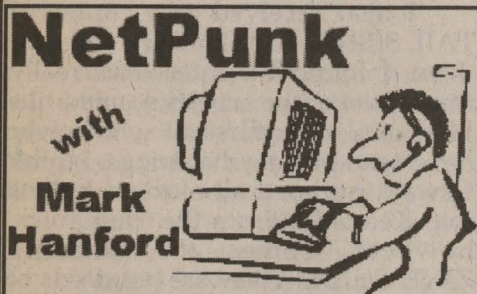
Ok, so that's it. Not much else to say other than I really am going to

COLUMNS



come up with some stuff other than reviews for you in the upcoming months. Stay tuned.

Oh, yeah, I can still be reached at 1950 McAllister #1, Frisco, CA 94115 or hopkth00@usfca.edu (please don't email me your auction lists full of dollar bin records with minimum bids of \$4).



"Every self-respecting punk rocker likes to say the word 'fuck', and it's even more fun to type it..." So began my second column for MRR, back in March of 1996. That column was about the Communications Decency Act, and how the government was trying to push legislation through making it illegal to distribute "matter harmful to minors" on the internet. The act passed, and was eventually declared unconstitutional, after plenty of taxpayer money was spent defending it. (Get that, they used your money to defend their right to keep you from saying dirty words).

Anyway, by the time you read this, Congress will have passed (on October 16, 1998) new legislation restricting speech on the internet. The new law also will prohibit "matter harmful to minors" on the World Wide Web. Even the Justice Department lawyers who will have the task of defending the bill against challenges in court have said that it "poses difficult constitutional issues." Great, more of our money going to defend a bill that restricts our rights.

I've mentioned it before, and I'll mention it again. To find out more about these sort of issues, you should keep an eye on the Center for Democracy and Technology website at <http://www.cdt.org/>. The full text of the resolution, and other technological issues are detailed at the site. The CDT also has an e-mail list of what new things are happening on the legal front. To subscribe to the list, send a message to majordomo@cdt.org. Leave the subject line blank, and in the body of the message, type "subscribe policy-posts"

(without the quotations). Don't let big brother fuck with your rights. Inform yourself now.

Now, back to our regularly scheduled punk rock websites and junk. Starting off this month is the Society Gone Madd! Homepage (<http://home.earthlink.net/~societygone/>). I don't think I've mentioned this site before, but if I have, it's probably time to mention it again. A little bit of stuff about the band, but the best thing about this site is the ability to order records and CDs via credit card at punk rock prices. The rest of the site needs work, but you can see some pictures, read some lyrics, and listen to parts of some songs.

There's a pretty basic but pretty cool new French website called Mosquito!. Not a lot here yet, but there is a decent French scene report, an interview or two, and some record and zine reviews. The best thing about this is that it is simple yet well designed. Punk sites that are overloaded with frames, background music, and fancy animations could learn a thing or two from Mosquito!. Check it out at <http://www.perso.hol.fr/~mosquito/>.

Next up is another scene page. The Pittsburgh Punk page has a ton of shit on it, ranging from several dozen local bands, a list of zines, upcoming shows, promoters and more. This site has its shit together. Check out the page at <http://come.to/pittsburgh> and you'll have something worthwhile to do next this Christmas when you're stuck at a relative's house in PA.

Rock and Roll RIP is a online live photo / interview page that features pictures and interviews with some better known punk bands who have played in Portland, Oregon and vicinity. Some decent pictures and words here of The Queers, UK Subs, Parasites, The Automatics, and more. Check it out for yourself at <http://gladstone.uoregon.edu/~shires98/concerts.html>.

East Coast Panic is a decent band page that has, in the words of its author, "has all the regular crap that band pages have." Yep. Info about the band, upcoming shows, music, links, etc. East Coast Panic has members of the Pist and the Vomit Punx. Check out ECP at <http://www.skapunx.net/~eastcoast-panic/>.

For those of you who are fans of street punk, check out Outsider

Records. Pictures and sound files here of bands like Snap-her, US Bombs, 999, Bonecrusher and more. Lots of "hidden" stuff on this site, which I think means they are just too unorganized to actually put things together correctly. There is some cool stuff you might stumble across, however. Oh, and you can check out their catalog of Oi! and streetpunk stuff. You'll find Outside at <http://www.outsiderrecords.com/>.

Our final site this month is OregonPunk, a site dedicated to Oregon Punk Rock. You'll find it at <http://www.fortunecity.com/tinpan/waterboys/115/>. OregonPunk isn't very well established at this point, but there are some resources here for those of you who might want to book a show in Portland, Salem, or Eugene. Very few bands are listed, and I know Oregon has a load of them. Worth a look, though.

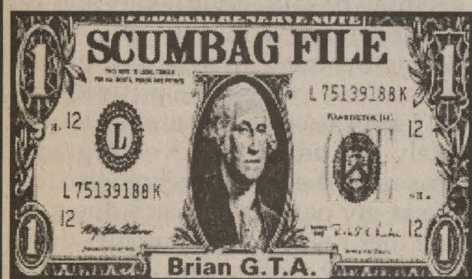
That's gonna take care of this month. A reminder that you can find me on the web at <http://netpunk.base.org> and you can e-mail me at a new address (though my old one still works) -netpunk@diehip-piedie.com. And, as always, I'm still paying the USPS for mail service at PO Box 8059, Santa Cruz, CA 95060. See ya.



We columnists have been told to keep our columns short, so this will be very short indeed. Another old friend of mine died last month. He had been a punk guy years ago, and we used to hang out, drink beer, talk music and politics. His interest in punk had waned, but not his political ideas. The day before he died, he dropped by my job site and we talked about radical labor history. Two days later a co-worker dropped by my job site to let me know my friend was dead. Although he had cleaned out, several years of hard drug use had no doubt weakened his heart and body. A tragic death of a young, intelligent, hard working comrade at only 28. The most depressing part of growing older in the punk scene is watching your old

friends slide slowly from being bright, young and creative, into broken down junkies, drunks and corpses. Who can you blame when another friend bites the dust? The system? Society? the dealer? the junkies? the victims? I'm not really the greatest spokesman for straight edge, I drank and did a lot of drugs myself. I don't buy into what Victory and Revelation are marketing as a straight edge look or party line. But every time I hear about another martyred youth fallen before the scythe, I gather that much more conviction to stay true. Both my parents were junkies and watched all their friends die off and burn out. Now I get to spend the next ten years of my life watching the same process repeat itself with my own generation. Once again punk repeats the mistakes of the hippie counter culture.

No one profits from drugs except the system and dealers. Your mind and body are too valuable a resource to pollute with society's poisons. I know most punk kids like to drink and party, so did I for many years. But when the drug use becomes the controlling factor, the raison d'être, its time for a new direction. I'm not advocating any program, treatment, or ideology. Minor Threat, the Faith and Youth of Today still work for me. Two great books about drugs and their role in social control are *Acid Dreams* and *The Politics of Heroin in Southeast Asia*. A little research into the manner in which drugs are used by the powers that be to control the youth will make you want to x your hands and take the oath. The current heroin trend disgusts me and speed is no better. All a bunch of bull shit to make the youth easier to control and make some organized criminal rich. I'm so sick of seeing some of the most creative and talented young people of my time turned into zombies and cadavers. You're only young once, don't fuck it up.



How "Anyone Can Do It" Is Killing
"Do It Yourself" aka D.I.Y. in the
Post-Nirvana Revolution

Flashback to the late '80s, if you will, and what you would find is major record labels basically behaving like they did in the '70s when it came to finding "new" bands and peddling them to their prospective audiences. Sure, when punk and new wave came along there was a semi-mad rush to sign a couple of bands of that ilk (though usually of the safer/blander skinny tie variety with much of today's so-called "pop punk" being its spaded/neutered equivalent) to the label, although nothing within the magnitude of the non-stop feeding frenzy nowadays. Compared to bands that major A&R shit their pants over signing these days, groups like Black Flag, Dead Kennedys, DOA, Social Distortion, Bad Brains, Channel 3, Circle Jerks, TSOL, etc., had far more loyal followings. Some of them might have had a few offers but one thing is for certain - no major was discussing a multi-album/million dollar deal over angel hair pasta with scallops and fine wine with the likes of TSOL. Talk of a few thousand over an oki dog (A favorite of old Hollywood punks and other iron-gut freaks which consisted of a hot dog, pastrami and chili wrapped in a flour tortilla made by these natives of Okinawa.) and a small rail of blow, while out the corner of your eye you spied an unlucky run-away doing the shimmy n' shake with drawals was more like it. Within this type of lack of bucks environment, most punk bands existed because they were actually into the music and scene that surrounded it. On the other hand, most big businessmen were repelled by the non-commercial viability of punk and therefore saw no future (money) in it. There were sleaze bags with delusions of grandeur like Poshboy, but most of them never got too far up the ladder and few, if any, people within the major music industry took them too seriously. Even by the mid 80s, very few majors were taking the slightest brief glance to the underground for their next pop star hopefuls. The only bands that were being picked up had been around for awhile and had already built a sizable following, as was the case for Husker Du. Now, back to the late 80s where several key bands were toiling away in the underground unaware of what lay ahead a few years down the road. Then the early 90s arrive and everything goes haywire. Kaa-

blaamo! Out of nowhere, Nirvana's major label debut explodes and sales skyrocket far beyond anyone's expectations followed by Hole's ever expanding alterna-grunge™ "market share" with Green Day and mother of all surprises, the Offspring soon becoming million sellers as well. The great all-knowing majors had been caught with their pants down signing only groups that appealed to a more commercial listener base. Meanwhile, zillions of bands paraded unnoticed under their snouts, rough around the edges but ripe for the mass market (or so they thought). There wasn't as much room on the good ship alterna-pop as they had figured, but no A&R scout wanted to be the goober that let the next Nirvana get away. Unfortunately, too many of the A&R staffers were clueless old hacks only capable of spotting the next Cory Hart. So the A&R departments decided to get in some new blood or be left behind in the "new music" rush where every idiot with a broken shovel, an aluminum pie plate and a tin ear was panning for gold. They rounded up some hungry young turks and assistants from college radio stations and fanzines to be their hip underground feelers. The punch-line was that out-of-touch, coked out, forty-something, pony tailed A&R bar leachers sometimes had a tendency of hiring assistants that were shut-in, wonderbread, goateed, college age dorks who owned a Sonic Youth cassette and yanked their seedless grapes to busty heroin comic books instead of someone with any useful skills. This lead to many "gonowhere" signing fiascoes as the feeding frenzy reached fevered heights and brand new signing lows. Some of these A&R jokers thought that they were so slick they could sell Afrosheen to the Klan and that America would buy whatever they were selling, apparently forgetting America's serious lack of attention span that their own corporations helped to instill. "Sign 'em up" fever seemed to reach its most ridiculous, absurd moment when a punk band by the name of Butt Trumpet was welcomed aboard a major after selling only a couple thousand of their CD on Dionysus Records at best. Simply signing Butt Trumpet was commercial suicide and it was shocking to think that even the dumbest A&R cementhead wouldn't have figured it out in a nano-



second. Butt Trumpet didn't possess any marketable pop chestnuts in the rough and their fanbase was non-existent according to major and even larger indie standards. The label was unwilling to allocate a hefty sum into the promotion of a project so doomed from the start and soon bets were being taken on locally when they would get the label's Dear John letter. This was not an isolated incident either as hordes of flop groups were given the boot, some before even receiving one iota of promotion. Soon, squabbles broke out as to which band member would get to keep the rickety old tour van bought with their advance once bands, one after another, realized that their rock n' roll pipedream had been shot to hell. Most bands couldn't deal with their new-found freedom and grim full-time day job reality, buckling under the stress. Still, others willing to continue found a substantial segment of the underground not opening their arms to welcome the dumped groups back after said bands had focused all their previous energies recruiting a new base of higher priced ticket paying fans.

Now while there was usually a big clamor when a band got signed, far less people were taking notice of those same bands getting dumped. In the meantime, a few independent labels like Lookout and Epitaph started to rake in some serious piles of cash off of the boom in popularity of a few of their bands. All of a sudden dozens of labels started to spring up out of nowhere thinking that they would gain the same level of popularity instantly that it had taken Lookout or Epitaph years to accomplish. Much like the goldrush towns of the old west, many of these quick cash scheme labels folded soon after popping up in the barren alterna-punk wasteland. The idea of "anyone can do it" had been twisted into a far more pedestrian notion, anyone can become filthy rich. Unfortunately it had gotten to the point where for every one label that folds, two sprout up to take its place. Again, as stated before, many of these labels will go the way of the woolly mammoth, but in the meantime they will cause much damage to the labels that do actually care. How so you wonder? Well, it has gotten to the point where distributors and stores no longer have the time to properly keep up with ordering from everyone, and

with the rapidly dwindling shelf space to keep a reasonable amount of back stock. With less time and space to dedicate to each label, distributors and stores are forced to offer them less, far less, or even zero attention on an individual basis. Eventually, if this trend keeps widening, then many honest, hardworking though very small labels that cannot afford to have worse sales figures will end up being driven out while attention is focused on new labels that are based on consumer trends, not music and ideas. Many distributors have told me in private that they can't wait for the day when a bunch of these new lame, trendy labels go out of business because the amount of labels/releases out there has gotten ridiculous. Unfortunately, though, distros are forced to carry what the stores ask for or they will be forced out of business with the shops also being put in the same position by their customers.

There is one thing as individuals we can all do to help solve this bogus label overpopulation crisis and that is to support labels that are actually into the music, not just "shifting units" alone. GMM, Six Weeks, Prank, Havoc, Dr. Strange, Clean Plate, Know, Vermiform, New Life Shark, Free Spirit, Empty, Deep Six, New Red Archives, Slap A Ham, Power Ground, Dead Beat, Alive, Bomp, Estrus, Dionysus, Profane Existence, Ax/ction, Pelado, Headache, Crypt, Sound Pollution, Beer City, Agitate 96, Hostage, and many, many more I neither have the time nor the room to mention all seem to have one thing in common (and no, I am not friends with all of them; some I don't bother with personally, and some are on far less than friendly terms): They are actually into the music that they release. Wow, what a concept—people that don't see you as a sucker looking to be convinced that you need to be keeping up with the Joneses. Stop, look, and think before you buy. Give a hoot, don't pollute! (Oh, wait a minute, I stole that from some fuckin' talking owl, never mind.)

By the way, I'm possibly looking to form a semi-negative, "old school," straightedge band. (I'll be singing, writing the lyrics, and part of the music.) Musically influenced by the early OC-LA-beach punk sounds and bands like TSOL, Shattered Faith, Crowd, Social Distortion, X, Adolescents, Black Flag,

Circle One, Channel 3, Blitz, Infa Riot, Abrasive Wheels, and Chelsea. No racism, sexism, homophobia, PC turds, whiny commies, positive youth crew, hard liners, mosh metal heads, rock star cocks, emo, or anything else I don't like 'cause I'm a little Hitler. Should preferably live in vicinity of me. Already have demo of one or two songs recorded. Gal musicians who can sing backups a plus. Be sure to include phone number and best time to call.

Until next time. Brian c/o GTA, 501 W. Glenoaks Blvd, #313, Glendale, CA 91202 USA

T E N A S E
S U I C I D E

WITH NICK FITT

Who's Your Daddy? or Nick Fitt Explores Basic Questions of Existence

No, I'm not exploiting what is sure to become the catchphrase of the late-90s due to our increasingly pornografied culture. I am asking a simple question of existence.

"But Fitt," you're saying to yourself "I know who my daddy is... he used to fuck my mom until they got divorced and now I see him on weekends and holidays." Or maybe your parents are still happily married like mine. I dunno.

For me, actually it isn't quite so simple. At the root of my identity crisis may be the fact that I really don't know who my biological father is.

Let's examine that candidate—my dad. The guy I live with. Big burly construction worker who grunts everything he says, is virulently anti-racist, pro-union, drinks his coffee black, listens to country, drives a pickup truck, yells at me—you get the picture.

Let's back up to examine the other likely candidate. Its seventh grade. I am seeing the third psychologist of my life at my parents demand due to the fact that I was posting suicide threats on Prodigy Online Service. I actually was just tired of never getting any email. They think it was real. I was too embarrassed to tell them the truth.



Many of our discussions center around the fact that I think I'm unhappy because I'm way ahead of all of my classmates. Sure, my grades suck, but who cares. I could pull off equally shitty grades in any class I'm stuck in. I basically say that life would be a lot better if I were a grade or two higher than where I am now (which is interesting, because upon graduation I will ream out my dad for not entering me into Kindergarten at the usual time in Massachusetts- six years of age as opposed to my age of five).

"Well, there are emotional, intellectual and psychological tests that you could take that could tell us if this is appropriate."

Back up even further. That summer I had been introduced in some embryonic way to punk rock by this kid Brad who I've written about before.

I undergo the tests. I always finish my work first in class and so after I'm done the teachers send me down to meet with this doctor who administers all kinds of tests to see if I'm emotionally or psychologically fucked up. After that's over, my literature teacher will sit me down and ask me questions of academic knowledge and yet another doctor will ask me questions which are logic problems. The type of stuff you find in a Mensa book.

I have no idea how I did emotionally or psychologically, but I'm informed by the teacher and the one doctor that I have an IQ in the top 1% of the nation and a level of knowledge comparable to a high school diploma recipient.

A meeting ensues. I had never been surer of anything in my life. I was confident that I would merely select which year of high school I wished to enter. Dead wrong. My parents decide to drop the bomb on me that SURPRISE!, they were never actually testing me to skip a grade. They were trying to figure out if I were crazy and used the other tests as a cover. I have never wanted to kill myself more in my entire life.

We go home. I scream at my mother for thinking I'm crazy. Dad would never think that. He's the one that's always maintained that I was just a little different, and there was nothing wrong with that. Lots of people were different. In time, people would come

to accept me. It would always be easy, but it would get better. In the meantime throughout my entire life my mother has been consulting teacher and psychologists to try and figure out just what the fuck is wrong with me.

I go to sleep on the couch at 4 in the afternoon and sleep through school the next day.

Finally my dad sits down on the other couch in the living room and has the "father-son chat" look on his face. He doesn't beat around the bush.

"Nick... do you know why your mom is the way she is? Overprotective, controlling, worried, paranoid?" He looks at me with a kind of blithe melancholy on his face.

"Cuz she's a bitch?" My twelve year old mind lashes out against the mother-figure I have always hated.

"Not too long before you were born a man broke into the house and raped your mother."

Such words would send other men (boys... whatever) into a blind rage. Its the stuff of dimestore novels and bad action films. I'm expected to spend the rest of my life hunting this man down to kill him.

"Who was it?"

He looks back at me, with the "life is fucked, but its still ok to party" look on his face. "We don't know." "I want to kill him." "Me too. Why do you want to kill him, Nick?"

"Cuz he ruined my life."

And there it is. Call my remark insensitive (it is), but that's not the point. The point is also not that the dude DID in fact ruin not only my life, but also my mother's and probably put a very serious dent into my fathers. The point is the phrase "not too long before you were born."

In the subsequent years I've been able to finagle two things out of my parents. One- that she was raped at gunpoint (the first question I asked my mother was the resentful and loathing "Why didn't you do anything about it?" Please remember that I was 12) and further on I got out of my father that my mother was not pregnant with me before she was raped. Third point of note- I've seen the police report. Its made out ten months before I was born.

Did I mention that I was a month late being born?

A certain prominent someone in the punk rock world who can't be men-

tioned because of a certain MRR policy on naming certain people who write for certain magazines once said to me "Nick, I respect your search for an identity." I took that as words from upon high, finally figuring out just how the fuck all these stupid columns I write are tied together. Its part of the search for identity which is never truly over, but is very raw, naked and intense during the teenage years. Teenage Suicide. I suppose that's when you think your quest is over.

But why have I written any of this? Very simply because after that comment, I found it only fitting that I visit the main identity crisis of my life. Its the one I've been haunted by since I was 12 years old. Just who the fuck is my biological father?

I go through many cycles on this. "Does it matter?" I ask myself. "Isn't my father that dude who does all that stuff I mentioned earlier in the column?" Then I think "Aren't I entitled to know?" Then I think "Fuck it all. My dad's done enough to fuck up my life, why introduce some other asshole into the picture?" What's the correct question? All and none, I would say.

When I was 14 me and my dad got into a really big fight. I asked for a paternity test.

He blew up at me more than I have ever had anyone do so in my life. Even Tim when he would call my house on the 16th of the month wondering where the fuck my column was at. And I think that just once... for that one shining instant, I fully understood my dad. Here he is, this guy who just wanted to marry some nice Jewish girl from western MI and kick his drinking habit and have a new family based on stability. And he is probably haunted every day by the same question I am. And he goes through some of the same questions I have. To compound the situation, his nice Jewish girl has turned into a neurotic control freak whose antics border on hysterics.

Looking for answers? You won't find them here. But I really think that this lurid tale has more to do with who I am than any of the other bullshit (meaningless or otherwise) that I've written about in this column. This is the root of all Nick Fitt. And I am not ashamed. I don't think its something to hide. Fuck it. Its made me who I am. Remove one card and the whole house

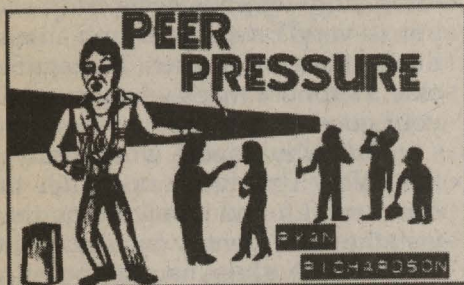
COLUMNS



comes tumbling down. And I like who I am. So fuck it. And move on.

ENDNOTES:

1. Thanks to the certain "Furious" columnist whose comment spurred me to write this. Mucho props, dude!
2. You can write me at 404A South Main Street, Attleboro, MA 02703.



See, many late 70s/early 80s compilations had some really brilliant punk tunes, but also some terrible new wave. These same comps. will also run you anywhere from \$40 - \$100. With this in mind, some enterprising hooligans have found a rather creative niche. They distilled the choice punk songs onto a 7in. EP. The first in the Listener's Digest series is ARE WE TOO LATE FOR THE MONEY? (a distillation of ARE WE TOO LATE FOR THE TREND?, a 1979 compilation of Texas bands on the legendary ESR label). Included are Skuds, Nervebreakers, Blindate, and the Infants, and these are indeed the best songs on the original LP. The packaging is also a take-off of the original artwork. The second in the Listener's Digest series is VANCOUVER EVOLUTION (a distillation of Vancouver Independence) featuring the Furies, the Stiffs, the Skulls, and Victorian Pork. At least one of these bands is D.O.A. in disguise and three of the four songs would later be changed up a bit and performed by D.O.A. All of the tunes are choice, and the cover is the same effortless black & white block set-up as the original. 200 on color vinyl on both these puppies. Kudos, gentlemen.

Recent faves MUD CITY MANGERS have a new 7in. out on 007 just in time for Halloween (this column will be printed way after the holiday, but the record WAS a Halloween release). In light of the holiday, the Mangers had to choose but to complement the great A-side with a Misfits cover on the B-side. I would've liked to see another tune (i.e. three songs), but hey I'm not complaining. Cool package and limited to 500. Get crackin'.

FILE UNDER "OTAKU"

Collector madness reached an apex this last month as a handful of madmen (myself included) pursued the only known copies of the FINGERS "Isolation" EP. Some didn't make it out alive, and the rest had to donate blood and prostitute themselves to pay the tab. I'm quite sure Tim Yo would've joined in the capitalist fracas if he were here to do so. Anyway, the Fingers started out as a five-piece band (thus, the name) in Pittsburgh, Pennsylvania in early '77. Packing up their instruments and professional aspirations and leaving two Fingers behind, three members (two of them brothers) headed to New York City in September of that year hoping for some Ramones-type fame. As part of a press kit, their manager thought an actual record, instead of the standard cassette tape, might be more of an attention-getter. So, in December '77, the Fingers recorded and soon released a three-song EP which was mostly sent to record company execs in the hopes that a record deal would soon follow. It never happened, though the "Isolation" EP did at least catch the ear of Seymour Stein (big cheese at Sire). Stein deemed the record too much like the Ramones to have on the same label. The records themselves seem to have been swallowed up into the void. Until recently, no copy had ever surfaced in a store or record collection anywhere. Some collectors even had their doubts the record existed until a band member sent out a tape where, sure enough, you can hear the needle dropping down and some great punk rock begin. The A-side track "Isolation" is the hands-down winner. Great Thunders-type guitar and good snotty vocals, though it lacks the over-the-top charm of records like the Tape-worm or Absentees, bands decidedly less serious than the Fingers. What makes the Fingers record particularly interesting to collectors (aside from the fact that all band members and associates of the band have been contacted and that less than 10 copies are known to exist) is that the Fingers were the core of what would soon be the FEATURES. Take the three Fingers members, add the manager, and a wardrobe change and you have the Features whose "Flooie of the Neighborhood" 7in. (Paradox '79) is a pop-punk classic. That, my friends, is a very, very

rare classification...just this side of punk to be great. Modern day punk throwbacks, the Stitches, cover "Flooie" in fine fashion.

YOU GIVE ME ZITS...

To conclude this almost-due column, I got a special request in the mail to cast some light on the mysterious FREESTONE. Their legendary "Church" b/w "Bummer Bitch" 7in. is the subject of many a collector wet dream. "Bummer Bitch" was included on Killed By Death #2 and is — without a doubt — an all-time, over-the-top blast of punk rock greatness. I still crack up every single time I listen to it. The band was from a place called, of all things, Freestone which is apparently an one-and-a-half north of San Francisco. When I first heard the name, I thought it was a reference to the "Free Stoney" campaign which, as I recall, was a late 70s incident where a guy got put away for a few years for possessing some minute amount of marijuana. Alas, my hypothesis was wrong. Anyway, for all intents and purposes, Freestone was a rock & roll band with rock & roll aspirations, though they obviously were afraid of offending anybody. "Bummer Bitch" was recorded in one take with Bobby, the drummer I believe, screaming classic lines ("you give me zits!") like he really, really means it. Rather than relate the band's entire history, I find it much more entertaining to repeat some of their guitarist's more outlandish claims which I collected in conversations over the course of a couple years. With nary of hint of sarcasm, I was told that:

- 1) The 7in. sold out in a matter of weeks and was instantly a collector's item fetching \$50 six months after its release. I can only speculate this was before they changed their name from Motley Crue.
- 2) One time the band pulled up to a club to find a line of people waiting to get in, all of them singing "Bummer Bitch" in unison. I don't recall where this gig was... perhaps the state hospital?
- 3) They were "big" in France and Sweden and possibly some other Scandinavian locales.
- 4) David Bowie played their record when he DJ'd at one of the more famous New York dance clubs.
- 5) And the most absurd statement of them all: I have a copy of our record



and will send you one.

I talked to this feller many, many, MANY times, going so far as to meet him at a vintage guitar show in Arlington, Texas. There I got to see pictures of his new band featuring a female singer who was "a rock star from England". I assumed that my time, effort, and patience would eventually lead to a copy of this essential record. Didn't happen. I would've had better luck leaving a tooth under my pillow. On that note, I conclude this month's Peer Pressure. Until next time, I remain, undaunted and on the hunt for a rare punk record near you. Oi!

Peer Pressure, P.O. Box 49984, Austin, TX 78765

"Lefty" Hooligan



What's Left?

I learned a cardinal rule of class warfare when I was 16. I worked at a Jack-in-the-Box in Ventura for a middle-aged couple named Jim and Fran who owned the franchise. Jim was a gnarled tattooed ex-Marine, Fran was a mother whose children had grown up and left home, and the two worked alongside their minimum-wage employees living out their pathetic delusion of the American Dream.

Jim was a particularly nasty son-of-a-bitch. I worked the grill on the night shift and we were supposed to call him if we ever got swamped with business. One night two bus loads of black kids from Compton came in after a football game with one of our local high schools so we called Jim for some backup. When he arrived he stood beside me at the grill, silently watching the boisterous black youth filling his fast food restaurant.

"I hate those Goddamn coons," he said to me, grabbing his own butt. "They give me a pain in the ass." Then he shrugged before getting to work. "But their money's still green."

One night just before closing, a car drove in past the clown without stopping, up to the window where my fellow worker Steve waited. Steve leaned

out and exchanged a few words with those in the car before popping open a bag and kneeling down to the safe beneath the cash register, where he started to cram all the money from that evening's sales into the bag.

"What's up Steve?" I asked in a whisper. "Are we being robbed? Should I call the police?"

"Take a look." Steve smiled and winked.

I walked around to the window. Jim, our boss, was sprawled in the car's passenger seat, so drunk he could barely keep his head up. A grinning freckle-faced gum-cracking blonde teenaged girl a third Jim's age drove the car. You could have sunk the Titanic in the cleavage her low-cut blouse displayed. I ducked back under the counter.

"We gotta call Fran," I insisted. "She'll stop him."

"No way man." Steve shook his head. "Jim's an adult. There's no fool like an old fool, but he's got a right to play the fool. We don't owe him, or Fran nothing."

Steve gave the girl all the money in two bags and I didn't call Fran. Jim's binge lasted a week. Fran stalwartly ran the business until he came crawling back, begging for forgiveness. She filed for divorce the day before I gave them both notice I was quitting.

The Rule: Your boss has an absolute right to be a fucking idiot.

So long as his or her stupidity doesn't affect you or your co-workers or the public or the environment, your boss can be a complete imbecile. What's more, you should let your boss be an idiot, even encourage his or her stupidity. After all, as your manager your boss claims the right to run your life when you're on the job and sometimes even when you're on your own time. As the owner of the means of production, your boss steals a minimum of 8 hours a day; 5 days a week for 40 fucking years of your life in exchange for the wages you need to survive and consume. Anything that makes your boss look like the jack-ass he or she is should be fostered, with a vengeance.

At the very least, you deserve the entertainment.

I worked as a typesetter some 20 years ago for a San Diego company that did government-contract work. We produced military training manuals for the C-130 transport airplane and similar

military hardware. This was before desktop publishing even existed, and the two main low-end electronic typesetting machines around were Varityper and Compugraphic. We used Compugraphic. The writers wrote and rewrote the copy in DOS using WordStar and WordPerfect, and I typeset their finished copy, giving the type to two dozen graphic artists who, with stats from the photo department, assembled manuals, slide shows and audio-visual presentations to help train our men in uniform. No women back then. It was an okay job, though William, the Art Director was a pain in the fucking ass. He considered himself the company's cock-of-the-walk, and he was also an arrogant micro-manager of his employees' work. He pretended to be knowledgeable in areas and about subjects on which he didn't have a clue, and he was very free with his advice. You know the type.

Well, William talked to Compugraphic and found out that their typesetting machines could translate formatted DOS files converted to ASCII text into finished typesetting. With Sandy, the word processing manager, he pitched the idea to upper management of hiring a temporary, independent consultant to work with me and make this possible, contending that the company could double or triple their contracts by virtually automating the typesetting process. At first I thought I was going to be reduced to an automaton myself, merely plugging in the data and distributing the type without any control or input. Janet, the independent consultant they hired, turned out to be pretty cool however. When she described how we'd have to assemble a series of complex nested translation tables with constantly changing variables—in fact a proto-program—to accomplish the tasks the company wanted done, I realized that I'd be learning one hell of a lot about DOS, ASCII and Compugraphic that, if nothing else, would look great on my resume. She was also tolerant of my punk rock musical tastes, which is more than I can say for my other co-workers in 1979-80.

I cranked on that assignment.

I spent evenings and weekends, paid overtime of course, listening to Gang of Four and Dead Kennedys at full volume, running out reams of ASCII text which I taped to all the hall walls so



that I could precisely catalog the characters, symbols and spaces of sample DOS files. Janet showed me how to construct the basic tables, which we tested as we went along. Naturally the process involved talking to the word processors, the artists and the writers. Sandy's word processing department handled the actual data conversion to ASCII and transmission to my typesetter. Janet and Sandy got along great, often working things out between our departments on the fly or over lunch. Unfortunately, William also insisted upon being intimately involved in the process. William, who knew zip about computers, typesetters or data manipulation. He grilled Janet in the morning about what she was going to do that day and grilled me in the afternoon about what we had done. Once a week William met with both of us together to review our progress, at which time he would make his off-the-wall suggestions based on a stunning ignorance of our work despite all those meetings.

Being the full-timer, I'd learned simply to roll my eyes when dealing with my boss's profound day-to-day idiocies. Janet had no reason to be deferential to the bastard. As the independent consultant with the skills my company needed and paid dearly for, she took no shit. She called a spade a spade, and a stupid idea just that to William's astonishment and wounded male pride. What's more, she did it with relish at every possible opportunity, often in front of a roomful of graphic artists when William made some inane off-the-cuff comment looking over our shoulders during the work day. He tried turning on the sex appeal. Tried to seduce her. Big mistake. When William complimented her about her appearance one morning in the hall, rumor has it she verbally castrated him with such elegance and wit he almost didn't get it. A couple of passing vice presidents guffawed at William's dressing down, only humiliating our macho Art Director further.

Needless to say, William and Janet did not get along.

We'd put together the final tables—nesting commands inside of commands in complex layers and dynamic feedback loops—and had run a number of preliminary tests when Janet and William had their big blowup. He accused her of padding her time and claimed

that the project was "as good as done." She told him he was full of shit. He fired her, or more precisely, terminated her contract.

As the person who'd worked closest with Janet on the translation tables project, I knew we needed another couple of days, maybe a full work week to thoroughly test the tables and fix any bugs. Plus Janet had only taught me the basics of variable usage in the tables, something absolutely essential for running the translation tables on files coming from different computers running different programs. I had a private, completely off-the-record meeting with Sandy in her office the afternoon William fired Janet, during which I told her of my assessment and asked her whether I should go over William's head to upper management with my concerns.

"What the hell do you owe a prick like William?" Sandy snarled, madder than I've ever seen her. "Don't worry about Janet. She'll get another job, and a better paying one, tomorrow. That girl's got talent. You ask me, I say William made his bed. Now let him sleep in it."

I never did tell anybody else that the translation tables weren't done, and the project ground to a complete halt in less than a week. True to Sandy's prediction, Janet had another job and was no longer available to work for us. When upper management found out that another consultant would charge as much as Janet simply to unpack her work and put it back together their own way the company canceled the project, firing William soon thereafter.

So, what do you owe the prick who's your boss? Your boss is a capitalist asswipe, or at least aspires to be *bourgeois*. As a worker, you have absolutely nothing in common with the scumfuck ruling class or their hacks. Your interests are diametrically opposed to theirs. All you owe any of them is a bullet in the back of the skull.

Whoa, am I being harsh or what?

Let me stop being an extremist commie hooligan for just one minute. Take capitalism at its most progressive. In Denmark, Holland, Sweden and other western European countries there's a healthy worker controlled sector in those mixed economies. This economic sector comprises producers' cooperatives, workers' credit unions, mutual aid associations, worker and union owned business and industry, etc. Now "Lefty"

Hooligan would claim that capitalism is capitalism, whether it's run by workers or by capitalists. I'm not speaking as "Lefty" however and it's possible to use the extent of workers' control in an economy as a progressive social measure. Not surprisingly, there's very little of that in this country, even in such a supposedly alternative economic arena as punk rock. I know of only one or two examples in punk, both current, where quite substantial enterprises are being turned over to their workers by their original owners. Most everything else in punk as well as the general economy is unredeemed "old school" blood-sucking capitalism pure and simple, whether your boss is a "good liberal" or an "arch reactionary." I'd be the first to admit that it would make a difference to me to have liberal guards and a liberal warden if I were in prison. Yet I'd still be in jail and the prison administration would still be my jailers. Your boss might be a liberal and your wage slave environment might be nice and cushy, but you're still a wage slave and your boss is still a motherfucking capitalist pig.

So, getting back into the aggro ultra-left Hooligan mode, let's talk about so-called "liberal" bosses. Ralph owned a commercial graphic arts company I worked for in Santa Cruz along with 12 other workers in 1974. Ralph considered himself open-minded and politically progressive. He said things like "my business and my workers are one big happy family." He encouraged us to call him by his first name and "skip the sir." He urged us to decorate our work areas any way we wanted and to bring in anything we wished to read to leave in the lunch room. He wanted all of us to "feel completely at home" working for him. Ralph was a typical paternalistic liberal boss. If he'd been a plantation owner in the antebellum south he would have insisted "I treat my darkies good."

The first controversy came up when one of my male co-workers brought in a *Penthouse*. The women workers complained, but Ralph only clucked sympathetically, shrugged his shoulders and insisted that everybody working for him had "their freedom of expression." The dispute eventually died down when some of the women counterattacked with *Playgirls* in the lunch room. I of course kept leaving leftist propaganda around—anti-nuke and anti-war, pro-civil rights and pro-



labor—but my literature never lasted more than a day or two before it disappeared. I thought at first that my fellow workers were responsible for stealing my stuff, since one of them was a rabid Christian and another a pure southern cracker. But when Ralph went on a week-long business trip, my propaganda stayed around. Then, when he came back my literature once again disappeared. My fucking boss was stealing my stuff out of the lunch room!

In due time Ralph figured out that I was the one bringing the subversive literature into his business. He called me in his office and bluntly informed me I was no longer allowed to bring reading material to work.

"But what about my freedom of expression?" I asked.

"There's not going to be any free expression of communistic propaganda in my company," he sternly announced.

Ralph rode my ass hard after that and collected enough petty mistakes on my part to legally fire me. But when Ralph tried to deny me unemployment insurance I informed the state agency that I had been fired in part because I'd brought pro-union information to work and given it to my fellow workers, which was true enough. Sensing that I was more than willing to federalize my claim by appealing to the NLRB over my firing and denial of benefits, the state's department of employment overruled Ralph's objections and gave me unemployment insurance. My experience with Ralph and "liberal" assholes like him is the reason why I claim a boss is a boss is a boss. It's also why I paraphrase the Pan-African Congress and say one capitalist, one bullet.

Q.: What looks good on a boss? A.: A pair of Dobermans!

I'm not going to debate the fine distinctions between orthodox Marxism's "capitalists" and libertarian Marxism's "bosses" at this time. Capitalism must be overthrown, and the power of the capitalist ruling class needs to be smashed. Humanity and "Lefty" Hooligan will not be satisfied until the last capitalist is hung with the guts of the last bureaucrat. That said, here's another anecdote about bosses I have known.

Small community newspapers are frequently glorified advertisers for local businesses in which the news consists of reprinted press releases and fluff

pieces. I worked for such a newspaper in the San Diego area called the *Del Mar News Press*. The paper had a couple of ad salesmen who also acted as part-time, half-assed reporters. The typesetting equipment was ancient, held together with chewing gum and coat hangers, and barely functional. A few thoroughly beat-up light tables flickered under buzzing fluorescent lights. Photochemicals and stacks of old newspapers littered the run down offices. It was a pit, but the owner Sam and his wife Emma paid halfway decently.

Sam in particular was a character. He was fat, had coke bottle thick glasses, and suffered from enough allergies and other minor ailments to fill a medical textbook. He was always complaining of some kind of pain and taking some type of medication. Emma constantly hovered over Sam attending to him and the rest of us actually felt sorry for the man. One day Sam called the employees into his office and announced that his various businesses were doing so well that we were moving to brand new facilities. The modern *Del Mar News Press* offices were not quite ready yet, so he gave us all our paychecks and told us to report in three weeks to the new location.

I waited a week after cashing my check before I drove by the address Sam gave us, hoping to get in good with my employers by volunteering to help. The address was a vacant lot. I freaked and called the production manager who was absolutely flabbergasted. All the local papers carried the story the next day. Sam and Emma had been con artists, using the *Del Mar News Press* as a cover. Sam had "sold" a house he didn't own a dozen times, collecting a sizable deposit on each "sale." Then Sam and Emma had skipped town with several hundred thousand fraudulently obtained dollars in their pockets, never to be seen again.

Every capitalist is a thief. Every boss robs you of your time and labor for his or her own benefit and profit. You owe them nothing except a social revolution.

Kick it all over!

...ALL THE NEWS THAT FITS...

ON-THE-JOB F.S.U. was the subject of this column, though not the title because OTJFSU is a feature, not a whole column. So, here's the belated disclaimer: CLASS WARNING: The above col-

umn may contain language, ideas or suggestions offensive to bosses and capitalists. *Bourgeois* sentiment may be bruised by its contents, so members of the ruling class and their lackeys are advised to fuck off and die now...

LYING WITH LARRY... I wrote a response in *Punk Planet* #28 to Larry's column of *PP* #27 in which I commented that, as majority owner of Lookout Records, Larry Livermore ripped off Ben Weasel. Boy did that get a response from the guilty rich bastard! Larry proceeded to employ a bit of faulty logic to accuse me of lying. Lookout was distributed by Mordam Records; Mordam does not work with labels that rip off their artists; therefore Larry did not rip off Ben Weasel. What Larry conveniently forgets is that he did his best to fuck over Ben just before he left Lookout Records, when he was bought out by one of his business partners who was none too happy with Larry's actions. What Larry conveniently forgets is that Lookout then promptly apologized for Larry's behavior, and renegotiated their deal with Ben Weasel. Alzheimers? Perhaps, because what Larry also inconveniently forgets is that I get my information from Lookout Records because of where I work...

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for \$10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

sheri gumption

babbling
raving
madwoman



It was still dark when I got up to pee. My roommate was asleep, and the boy responsible for my early rising was 2000 miles away in Seattle. I aimed carefully for the cup, swished the plastic stick in it with shaky hands, and sat down to wait. I knew already what the answer would be. My period was ten days late, far later than it had ever been, and the boy and I had broken

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more than a statistically significant number of condoms during his last weeks in town. The inevitable result of those broken rubbers didn't surprise me, but my reaction to it did. I'd always thought that if I ever found myself pregnant, deciding whether or not to have an abortion would be agonizing. Instead, I knew before the test was finished exactly what I would do, and it didn't involve becoming anyone's mother.

Somehow, miraculously, I wasn't pregnant, but in the clarity of those few minutes, I went from being pro-choice in a lukewarm, intellectual way to realizing that attacks on abortion rights could have a very real impact on my body and my life. In the two years since then, I've made it a point to learn as much as I can about abortion, its historical precedents, legal justifications, and medical techniques, and to share what I've learned with other women who might find themselves in the same early-morning boat. As depressing as the climate surrounding the issue may be, especially with recent restrictions on certain late-term procedures and the lack of new medical school grads trained in abortion methods, I've run across at least one encouraging development: the availability of an abortion pill, for real this time.

Although RU-486 (the trade name for the drug **mifepristone**) has been legal in the United States for some time, much controversy, threatened boycotts and shady business dealings have prevented it's widespread distribution here. Happily for those of us desiring neither to change diapers nor to face the vacuum aspirator just because Trojan can't build the indestructible condom, a second drug, **methotrexate**, is now available. Tested as an abortion pill by an independent physician working without funding, the drug has proven to be nearly as effective as RU-486 (90-95% vs. 95-97%) and has its own unique advantages. Used since the 1950's to treat cancer, arthritis, and psoriasis, as well as more recently to end potentially fatal tubal pregnancies, low doses of the drug have been shown to be safe (although high doses, such as those used to treat certain tumors, may cause cancer). Unlike RU-486, methotrexate is off-patent (meaning that any pharmaceutical company can manufacture it), which makes it

very inexpensive and readily available in many parts of the world. And because it's used to treat a wide variety of illnesses, manufacturer boycotts by anti-abortion groups are unlikely to be effective. Although it's already legal for any doctor to prescribe the drug, the FDA has recently approved its trial use for abortions, and 50 Planned Parenthood clinics in 19 states have begun to offer it.

Methotrexate is an anti-metabolite; it works by interrupting the division of embryonic cells. Like RU-486, it's usually used in tandem with another drug (**misoprostol**) which causes uterine contractions and helps the body expel the contents of the uterus. When the methotrexate is injected, usually into the buttocks, the embryo immediately stops growing; a few days later the misoprostol is administered (either by you or your doctor), usually in the vagina. The embryo will usually be expelled within 2 to 24 hours of taking the second drug (although in 20% or more of cases, this may be delayed as long as a few weeks, in which case additional misoprostol or a clinical abortion may be necessary). The result is usually very much like a heavy period, complete with cramps and clotting, which may last from a couple days to a couple weeks.

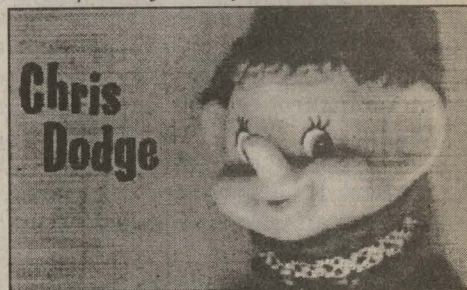
As much as I like to think methotrexate is a miracle drug, it does have its disadvantages. It has to be used within the first 8 weeks of pregnancy (measured from the first day of your last menstrual period) and becomes less effective the later it's taken. It causes birth defects (no changing your mind once you've taken it; that thing's gotta come out one way or another), and has a slightly higher rate of failure than either clinical abortions or RU-486. Women with severe anemia, liver or kidney disease can't take the drug. And it sure ain't cheap; right now it costs roughly the same as a first-trimester clinical abortion, about \$350-400.

I'm excited anyway. Because the drugs themselves are very inexpensive (only around \$7.00 for both), the cost for a methotrexate-induced abortion will hopefully decrease as the method becomes more common. This means private funds for low-income women will go further, and both poor women and women in rural areas will have more access to reproductive choices.

And meanwhile, I'm looking forward to the day that any woman can walk into any doctor's office and end her pregnancy without the interference of politicians or protesters.

to find the planned parenthood offering methotrexate-induced abortions nearest you, call their toll-free referral line at 1.800.230.7526. the drug is also available from many private abortion clinics and some doctors. for more info, check out the **abortion resource handbook**, by k. kaufmann, simon and schuster, 1997; or the very newest edition of **our bodies, ourselves**, by the boston women's health book collective, 1997/8.

most of this column was lifted from a pamphlet i originally wrote to accompany abortion workshops that my friend lee and i gave at fests this summer, which will be part of gumption #4 (whenever that's finished). if you'd like a copy, send me some email, and i'll let you know if it's done. by the way, despite its great swimming hole and fabulous tiki bar, columbus, ohio was officially a complete disaster. i'm back in ann arbor; the same addresses and rules (no wingnuts...) apply: pob 7564 ann arbor, mi 48107 and sheri@cyberspace.org. i couldn't have survived the past couple months without john g., emily, lisa (dude!) and especially texas frank. xoxox



There was a joke that popped up a few years back, I think Jello Biafra made it up, about how all of the older punk scenesters, like Tim Yohannan and Jeff Bale and such, should start a band together and call it Old Youth. It strikes me as being even funnier that everyone who considers themselves old timers in the punk scene nowadays are mostly in their 20's or early 30's!

7 Seconds penned the posi-core anthem "Young 'Til I Die". I want to write an updated anthem that the old youth of today can relate to. I think I'll call it "Old While I'm Still Young". It seems like these days everyone starts



to join the ranks of the punk elderly around the ages of 24 or 25 years old. If we want to stay true to our roots, or better yet stay "old school", maybe all of the hardcore seniors over 25 should end it all like the "old" people did in "Logan's Run".

I'm going to be 30 years old very soon. My hair has receded a bit and I'm slightly more jaded and cynical than when I was 15. However, I still like this music and this scene for the many of the same reasons: the high energy, the creativity, the productivity, the ability to become an active participant regardless of your beliefs, background or attitude.

For whatever reason, everyone loves to speak highly about the "old school", mostly people who weren't there. By accident, I first started listening to punk rock around 1980-81. I started getting actively involved in the scene around 1984, and I still consider myself a latecomer. I seriously enjoyed it at the time, but why would I want to relive it? Besides some classic bands and moments that occasionally stir up nostalgic pangs, what was so damn great about it? Show after show being ruined by fights? Or riots? Or overrun with nazis and endless violence?

Bring back the "old school"? Yeah, great idea. Anyone still stuck in the so-called salad days of hardcore might as well join ranks with the Deadheads and hippies that are so often put down in the punk scene. Besides the obvious differences in music and costume, punks who only listen to Discharge day after day have a hell of lot more in common with Jerry's (Garcia, that is) Kids than they'll ever be able to fathom.

So you still really want to be old? Okay, I'll help you: #1. Never wear earplugs at shows. That way your hearing will deteriorate faster and, if you're lucky, you'll be able to purchase a hearing aid before you reach 40. Wearing patches is the punk fashion statement of the 1990's. To be fashionable in the next decade, maybe every self-respecting crusty will not only cradle a 40-ouncer, but also don a hearing aid. #2. Start more fights. If you fight more, you'll get punched in the face more and maybe you'll be lucky enough to lose some teeth prematurely. Missing teeth = dentures. Dentures = old. Old = cool. #3. Stop listening to all new bands

and only listen to the same old records for the rest of your life. That way you won't have any new musical points of reference to detract you in your quest for old school domination, and you can then focus all available brain cells on things that happened "back in the day".

I propose we take it even a step further. Let's literally open an Old School where young punks can go to learn how to act old even though their voices are still cracking like a prepubescent Peter Brady. History classes can teach about how much better everything was "back in the day". Math classes can form mathematical equations that prove once and for all that 25 = 90 (or whatever old age you prefer to associate yourself with).

MRR has a surplus of money at the end of each year, so maybe we can convince them to finance a Punk Rock Nursing Home that caters to the elderly punks who are pushing 26. We could petition for separate pits at hardcore shows: one for able bodied young punks (The Kids, as in "do it for...") and one for those over 25 due to the extreme fragility of their bones and the high density of canes, walkers, and wheelchairs they use. Maybe we can start record labels that are for the real elderly bands, those with members over 30, and try to get it subsidized by Geritol (or would it then be considered a major label?).

If I'm still active in the hardcore scene when I'm 65, okay, maybe then I can strut around like a prize rooster at the state fair. Until then, why don't all of you wanna-be geezers join your AARP buddies, stock up on Depends undergarments, listen to your Negative Approach records all day and kindly stay the fuck out of the way.



DOLLED UP.

A lot of the companies I write about can justify their existence by claiming to produce something that serves a relevant purpose to society.

Microsoft, Kraft, Motorola, Mitsubishi, Boise Cascade, etc., all use this argument. Now, how useful (or necessary) their products are is definitely subject to debate, but at least it is debatable. Such is not the case for this month's target—the cosmetics industry. The absolute uselessness of make-up (or 'war-paint' as my father calls it) has always disturbed me. But before I get into that, let's figure out exactly who it is that I'm talking about.

Revlon is one of the largest players in the cosmetics field. They are actually controlled by the MacAndrews and Forbes Holdings Co., which also owns a controlling share of Coleman (camping junk), Marvel Entertainment (Marvel Comics and Fleer trading cards), Meridian Sports (Mastercraft boats and O'Brien ski gear) and First Nationwide Bank (based in San Francisco). Needless to say, this company pushes a whole lotta money around, \$8 billion to be exact. At the helm is multi-billionaire, CEO Ron Perelman. Perelman is a politically motivated fella. He was the 14th largest political donor in 95/96 and has given about \$2 million dollars in each of the election cycles since. He also has close ties to presidential advisor, Vernon Jordan. He is even being investigated for his alleged role in the Clinton-Lewinsky scandal. Apparently, his role included helping Jordan find a post-White House job for Ms. Lewinsky (at Revlon nonetheless) so she'd keep her mouth shut about the affair. (Actually, kudos to Perelman for trying. It's too bad it didn't work. We'd all have been much better off not having to hear about it.) So, yeah, anyway, Revlon is one of the top dogs in the cosmetics world. Even though Perelman sold off its Max Factor line, it's reaping the benefits of the new Col-orStay products (you know, "it won't rub off on him").

Proctor & Gamble (shit, not these guys again) is another big one. They're the ones that bought the Max Factor line from Revlon. They are also responsible for Oil of Olay, Giorgio perfume, and the entire line of sleazy, cheesy Cover Girl. If you want more info on P&G, find my old column about them (no, I don't know the issue #) but, in the meantime, I have other companies to slag.

Another big player is French-based L'Oreal. These nazis (and I mean



that quite literally) are the fine makers of Maybelline, Lancome, Redken, and various other lines that I know nothing about because they don't sell 'em in the states (and because I've been spending a bit less time at the make-up counters lately). Back in '91, Jacques Correze, chairman of L'Oreal's Helena-Rubenstein unit, resigned when local papers decided to remind consumers that he had been convicted in 1948 for wartime crimes. Apparently, L'Oreal has a number of old (and current) Nazis on the payroll and a history of anti-Semitic policies for which they were being investigated. An article I was reading stated that they used something like \$1.4 million dollars to 'help' end the investigation (and I guess that goes to show how well these investigations are performed). However, PR clean-up was done so well that this is probably the first time you've heard about it.

Now, between the three giants I've just mentioned, they control 81% of the cosmetics industry. (I have to assume that percentage refers to the American market but I really don't know. Sometimes my notes leave something to be desired.) There are, as you might suspect, a few more. Estee Lauder (excuse me, Lauder) is well on it's way to buying up its share of the industry. They own Aramis, Clinique, Origins, Bobbi Brown, and have recently acquired Aveda, a Minneapolis company that prides itself on selling organic, botanical extract-based goods. On the international level, there's also Unilever (Europe's version of Procter & Gamble) and Shesheido (Japan's version of Procter & Gamble). Then you've got the door-to-door companies like Avon and Mary Kay. You've also got the small start-ups like Hard Candy (a \$20 million nail polish company that's run by a 23-year college girl from Beverly Hills) and Urban Decay (another nail polish company run by a 23-year old punk band from Kenosha, Wisconsin, that makes colors like Uzi and Gash) that will no doubt be 'acquired' by the major companies in the near future. (Actually, Urban Decay somewhat recently sued Revlon for copyright infringement because they started their own Street Wear line of nail polish with colors like Gun Metal and Blood. Sounds like they have a case.)

APPLYING FOUNDATION.

Yeah, this industry obviously has

its share of problems. First of all, what a monopoly! To demonstrate, let's look at hair dye. Figures show that 50% of all U.S. women dye their hair (and so does 1 of every 8 men). Hair dye is incredibly cheap to make, consisting of, basically, only three ingredients. The companies involved claim to receive 70% gross profits. There's a lot of money to be made there. Who's making all this money? Well, L'Oreal is getting 42% and Clairol is getting 47%, while Revlon is trailing behind with 10%. Add those numbers up and see what you've got. Holy shit, huh? How in the hell can something so damn cheap to produce and used by so many people be dominated by only three companies? The answer, naturally, lies in their advertising budgets.

Do you honestly think that these companies producing hair dye just created it, set it on a shelf and, by some word-of-mouth miracle, every other girl in the United States decided to extol the wonders of this product on their head? Of course not. They've created a market for their hair dye with ads that remind you how boring your normal hair color is and how much more flair you'd have if you'd just lay down your cash for a bottle of their 'magic potion'. And this is just one symptom of a greater disease.

To these companies, girls are not human beings that have been brushed aside in a male-dominated society, nor are they similar to the rest of society in concerning themselves with the world's problems. They are targets. Not just a certain demographic slice of girls, mind you, but every single girl on this planet! From the day they are born, girls are manipulated to become consumers for the cosmetics industry. They're taught to hate their bodies and worship those of celebrities. The celebrities then make a fortune from cosmetics companies by portraying themselves in ads that suggest they weren't born with beauty, but created it with whatever particular product is being sold in the ad. (Though my puny mind doesn't remember which one it was, there was a zine I got when I lived in Colorado that had a photocopy of a Maybelline ad, with a slight alteration that made it read, "Maybe she's born with it. Maybe it's society." Very clever, indeed.) Soon enough, girls everywhere are fervently buying up products that will suppos-

edly make them sexier, and we all know that's all girls are good for. And these companies won't stop until every woman on earth is a real-life painting. Foundation, eye liner, eye shadow, mascara, blush, lipstick, lip gloss, nail polish, hair dye, whatever, just pile that crap on. It can only help, right?

Wrong. Subjecting girls to an endless barrage of ads reminding them that they aren't as beautiful as they should be, or that they need to "reverse the aging process," isn't harmless....it's scary. How many girls have you, personally, heard say one of the following things: "I'm too fat." "I wish my hair was a lighter color." "If I was only a few inches taller..." "My skin's too pale."? Quite a few, I'd be willing to bet. Please don't assume that they say such things because they're stupid or because they want attention. Girls aren't born with an obsession about exterior beauty, it becomes ingrained in them throughout childhood and, right around puberty, it becomes a full-fledged assault.

But wait, there is another side to this debate. I've been told be a few close friends that make-up is fun. Slightly altering your features can curb the monotony of your bland, everyday looks. I can't say I entirely disagree (I mean, I've had fun whenever I've worn make-up) but that misses the point entirely. Giving your money to big corporations that, in turn, use it to promote an unobtainable standard of beauty just isn't right. Ask someone suffering from severe depression, bulimia or anorexia just how "fun" that is. Ask any number of creatures that Procter & Gamble tortures in the name of "science" how much "fun" they're having. Of course, they can't talk, so of what concern are they to you?

ALTERNATIVES.

So, who exactly do you turn to when you 'need' cosmetics? Who can be trusted to promote the radical idea that women are not objects of beauty, but living, breathing, thinking human beings? Who stands firm in its belief that animals are not commodities to be used and discarded as needed? What company fills the void left by those uncaring multi-nationals?

Nobody. (But wait....what about The Body Shop?)

Ah, yes, The Body Shop. The progressive company that stands against everything the big, bad cosmetics companies stand for. Or do they? (Read the

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news section of Maximum from two months ago.) 'Business Ethics' magazine printed a well-researched article a few years back about how The Body Shop isn't exactly as caring and concerned as they claimed to be. The Body Shop took it pretty well, if you consider using your lawyers to threaten the magazine with a lawsuit to be "taking it pretty well." Furthermore, Vanity Fair tried to run an article about Business Ethics' findings and The Body Shop lawyers stepped in again, eventually getting them to nix the article. Obviously, they have troubles living up to the standards they set for themselves. Furthermore, they are a large multi-national corporation themselves, so if you're interested in supporting locally-based business (which I feel is the key to creating a just economy), then The Body Shop is not for you (although they ARE much better than the rest of the lot, so keep that in mind if you feel you must buy a plethora of useless products to improve your looks). Do I sound bitter?

No, the true revolutionary act would be to give 'em up entirely. I mean, yeah, soap is rather beneficial (you crusty punks should take note of that), as are things like shampoo and deodorant (again, take note crusties), but you CAN buy things like this from socially-responsible (and sometimes, local) companies. As for the rest, while it may be "fun", it's entirely useless at best. Speaking to the gals now, breaking the mold that advertisers (and now, society) have sculpted for women can be no simple task. You will frowned upon by many other women (and sometimes even your own relatives) for not living up to these dangerous standards. By giving it up, you are (again, quite literally) performing an act of revolution. Good luck!

*I have two comments I need to make in relation to this column. 1) I often referred to these problems as ones that only girls have. That wasn't the intent. Obviously, there are many guys that have a sick obsession with vanity (or penis size or whatever) and there are also companies that help feed that mentality for boys (I've heard it said that 'football is make-up for boys' and I feel there is some truth to that). My reasoning for singling out girls was that I was writing about cosmetics companies and girls are the main target for that industry. Perhaps someday I'll write a parallel column about the companies that

perpetuate the ridiculous standards that men are supposed to follow (big muscles, aggressiveness, machoism, etc.). 2) I hardly meant to suggest that ALL girls are buying into cosmetics company's 'carrot on a stick'. There are many, many intelligent girls (a lot of them are punk rockers even) that have shunned make-up's appeal and have thereby led the battle against its numerous problems. A large 'thumbs up' to them.

FINISHING TOUCHES.

1. Fall is upon us, which means that a bunch of my friends are leaving Chippewa Falls, never to return (until next summer that is). A big hug goes out to Amy in Oregon (when talking about girls who have shunned make-up's appeal, this is who comes to my mind), Heather in Japan (sorry about the Body Shop stuff, Hev), and Chris in Montana (sorry Montana)(just kidding Chris). I hope you're all doing well, Heather in Japan (sorry about the Body Shop stuff, Hev), and Chris in Montana (sorry Montana)(just kidding Chris). I hope you're all doing well.

2. Mike Olsen is receiving my vote again this year as "Punk Rocker of the Year." Mike recently set up a benefit for the Dineh resistance at Big Mountain and it went over without a hitch (well, rain can sometimes be considered a 'hitch'). Furthermore, he's had plenty of shows in his basement, The Crack Cellar, over the summer (much to his landlord's dismay, I might add) and if our punk scene has any unity whatsoever, I'm sure it's because of Mike.

ad plenty of shows in his basement, The Crack Cellar, over the summer (much to his landlord's dismay, I might add) and if our punk scene has any unity whatsoever, I'm sure it's because of Mike.

3. If there's any act of consumerism that pisses me off more than anything else, it's buying shoes. Damn if I can find a pair of shoes that meet the following criteria: 1) free of animal products, 2) aren't made with sweatshop labor, 3) that I can skate in, if I happen to get the urge and 4) cost less than \$100 bucks. If anyone has any leads, by all means, let me know!

f I happen to get the urge and 4) cost less than \$100 bucks. If anyone has any leads, by all means, let me know!

4. It's possible that my zine actually WILL be done by the time you read this, but it's just as possible that it WILL NOT be done by the time you read this.

If you're the sort of person that has a lot of patience, you can wait until next month to find out. If you have no patience to speak of, then send me a dollar (and a stamp or two, if you can) at P.O. Box 504, Chippewa Falls, WI, 54729 and I'll rush you one as soon as it's done. If you don't want to read my stupid zine, but just have a question, comment or criticism about my column, send that to the same address (of course, you can still send the dollar if you wish).

SCREAMS FROM THE GUTTER Rob Coons



Well after taking a brief break from the magazine, I am back in the saddle again. A couple issues ago I reviewed the new CD by the band the HOODS. In the review I talked about seeing them live, and how the guitarist was using "faggot" references in his in-between song banter. So in response he wrote a letter to MRR saying that in no way did he mean anything by saying that. Well, I actually ended up talking to him recently, and he tried to clear up any issues we had between us. He said that when he is around his friends (including his gay ones), that he uses the word faggot. He said that it is just an accepted word within his circle of friends. And that when he used the word from the stage, it was intended to be a attention getter. To build the intensity of the moment, if you will. I explained to him that it isn't so much the word itself that bothered me, it was the way he said it from the stage. There was a vehemence tone to it, that sounded more like an attack than just a way to get the crowds attention. He said he understood, and was actually quite apologetic about the whole situation. And he assured me that in no way are any members of the HOODS homophobic. So there you have it, and I am sure if you have any further questions, Mike from the HOODS will be happy to talk to you.

BOULDER/THIN LIZZY - split EP - So have you been introduced to the metal stylings of BOULDER. No you say? They are a throwback to the days

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of true metal, before glam and cross-over were even a word. On this release they cover an old Cleveland band called BLACK DEATH. The members of BLACK DEATH were all black, and their lyrics were all about Christ saving metal from the grasp of Satan. The other side is part of some crazy interview with THIN LIZZY, where the interviewer seems to be fucking with the band. And there is also a recent live track of THIN LIZZY as well. (Boulder, 3515 Nautilus Trail, Aurora, Ohio 44202)

COALESCE - "A Safe Place" & "Functioning On Impatience" CD's - If you have ever read my column before, then you will probably be quite familiar with how much I like COALESCE. Well these are their two new releases. The "A Safe Place" CD is a reissue of the recent 7" under the same name. It also includes the three tracks from the Earache EP that came out about three years ago. It definitely sounds like they rerecorded those three tracks. I don't like the new versions of the songs as much. The texture of the music and the vocals are way different. But my distaste for this release is what happens when you have listened to something a million times, and then the band goes and rerecords it. It just doesn't sit well with me. But the bottom line is that COALESCE is fucking relentless in their attempt create some of the most brutal, throat crushing hardcore around today. If you have never heard them, then you lose. (Second Nature, PO Box 11543, Kansas City, MO 64138)

CREATION IS CRUCIFIXION - "In Silico" - CD - Egads! Does the thought of a double bass delight and techno weenie metal guitar riffs get a rise in your drawers? Well this one caused me to pitch a tent. This is way rad metalcore from Pennsylvania. Between the tracks is this weird and demented electronic noise. They have even got a CD-ROM on here for all of those whom are computer savvy. In ways this reminded me of CONVERGE. Check it out. (King Of The Monsters, 8341 East San Salvador, Scottsdale, AZ 85258)

DECAPITATOR / NUNSLAUGHTER - split EP - Just look at the names of these two bands. Can you really go wrong? Can you say metal? Can you say lyrics about Satan, violent death, and beheading God? NUN-

SLAUGHTER kick down some gnarley grinding metal, with shredding vocals. I really got into DECAPITATOR. They are a throwback to the days of ripping speed metal. They are really good, and that is all I have got to say. So bust out that sleeveless blue jean jacket, and your flannel, cut the shit and start the pit. (Don Of The Dead, 132 Old Village Lane, Bethel Park, PA 15102)

GREENMACHINE - "D.A.M.N." CD - So do you like it slow? No, I mean really slow. If you do then Japan's GREEMACHINE is what you need. Listening to this is like getting needles shoved under your fingernails and loving every minute of it. The structure of the songs reminds me of EYEHATEGOD at times, but this is a little "cleaner" sounding. I have heard there newest release, and I think that this is by far a much better record. (Man's Ruin Records, 610 22nd Street, #302, San Francisco, CA 94107)

KNUCKLEDUST / INDECISION - split CD - Are you ready for some dogpiling style hardcore. Then this may be just your cup of tea. The UK's KNUCKLEDUST crank out some intense straight-up hardcore, with enough breakdowns to give the kids a chance to catch their breathe. They even do a raging cover of CRASS's "What A Shame". It was so fucking weird! INDECISION on the other hand have never done much for me. Their new school flavored style just doesn't have the energy to push me over the edge. I know a lot of people are into them, but I would recommend this on the KNUCKLEDUST tracks alone. (Household Name Records, PO Box 12286, London, SW9 6FE, UK)

MINDCRACK / SUBVERSION - split EP - I am not sure were to start on this. SUBVERSION are great ripping punk that is high on the speed and low on the happiness. They have got that great mid to late 80's UK crust style. Unfortunately this sounds like a live recording and at points is basically shit. But I like SUBVERSION a lot, so I am excited nonetheless. MINDCRACK continue the chaos with a mess of speed and noise that are actually more crappy sounding than the SUBVERSION songs. But I know that underneath these weak recordings are two great Australian punk bands. Look for their other releases and be stoked. Trust me.

(Snapshot, PO Box 175, Georges Hall 2198, NSW, AUSTRALIA)

NOISEGATE - "The Towers Are Burning" LP I usually don't go for this straight noise stuff, but this is an exception. This is generally long repetitive tones and sounds that flow together. What sets this apart, is when it explodes into a spinning mess of crushing noise and screamed vocals. It sounds like the record is exploding off your turntable. I still can't make it through one of their live sets. But whenever I am sitting at home planning my next unholy sacrifice, I pull this record out for inspiration. (One Hundred Years Of Solitude, PO Box 112392, Campbell, CA 95011-2392)

PRAY SILENT - "The Golden Flag" CD - This is some heavy duty metallic hardcore, with emphasis on the word "heavy". The band is from Switzerland, and the music alternates between slow breakdowns and no frills fastcore. Musically they remind me of STRIFE. The production is top notch, which has been become the norm for most of these European hardcore releases. The only two drawbacks to this are the lame band name, and the fact that there are only four songs. (Genet Records, PO Box 447, 9000 Gent 1, BELGIUM)

SEEIN RED / MK ULTRA - split LP - This is one red hot fucking record. Both bands are pissed as hell and faster than fuck. Man, SEEIN RED just keep getting faster and faster. They even use some samples of Tim Yohannan railing against the modern state of punk. MK ULTRA spew off about things like Christian hardcore, cops, and rejecting the corporate world. I am still amazed by the longevity of those SEEIN RED guys. They have been doing this schtick for so long, and are still at the top of their game. Hats off to those guys, and needless to say this is essential! (Coalition Records, PO Box 243, 6500AE, Nijmegen, HOLLAND)

UNRUH - "Misery Strengthened Faith" LP - Fuck, I can't believe I missed their Gilman St. show! This LP shreds. It is a mix of metal, blastbeat hardcore, grind, and just plain old fucking rage. With the vocalist spitting out loads of venomous angst. I really would like to know what the "Salt Lake Of Fire And Brimstone" is about. It seems to be a rail against the SLC straightedge scene,

COLUMNS

and it really hits the nail on the head. This is a killer release. (King Of The Monsters, 8341 East San Salvador, Scottsdale, AZ 85258)

WRETCHED/CRIPPLE BAS-TARDS - split EP - I am still trying to figure this release out. I unfortunately can't read this language, so I am not sure what these WRETCHED songs are from. The WRETCHED were a great Italian hardcore from the 80's. Powerful thumping bass and amazingly fast and choppy vocals are what this is all about. The CRIPPLE BAS-TARDS follow up with some of their most coherent stuff to date. Most of the time their stuff is so fast and raw it is almost distracting, but this actually sounds great. Crusty thrash with gut wrenching vocals. But you already knew that, didn't you? (No Address) V/A - "Animal Truth" CD - Whoa! Lyrically, this is one the fiercest compilations I have seen in a while. Most of the lyrics on here are a throwback to VEGAN REICH and early EARTH CRISIS. You know, the violence against violence stance in regard to animal rights. As you can imagine almost every song on here is all about big thumping metal riffs, and screamed vocals. The problem is, that when I see lyrics like this I am clouded with doubt. I just imagine a majority of these kids being more worried about getting the latest Revelation reissue on all 14 colors of vinyl, or getting the latest in Nike sportswear. Thus this type of stuff always loses its impact on me, as I am sure it does with many others. Regardless, it says that all the profits from this release are going to animal rights groups. At least somebody is finally putting there money where their mouth is. (Sobermind Records, PO Box 206, 805 Kortrijk, BELGIUM)

Endnotes:

1) There is a new up and coming band in San Francisco called WHAT HAPPENS NEXT?. They are like a mix between old school straightedge, skate-rock, straight thrash, and some good ole' European bandanacore. So keep your eyes peeled.

2) If you want to mail something to me, my address is PO Box 31430, Berkeley, CA 94712. Also, my e-mail address is xgoatcorex@hotmail.com. Send the goods to me direct. Thanks.

4) Fuck Art Let's Fart.



Wrapping Up The Bruce Tour! Or, My Name is George, But My Friends Call Me Bruce!

Part 3

Evan, Michael, and I made our way to Nashville the next morning. Monica wasn't with us. She'd decided, once again, that we were old, and were pussies for not going to St. Louis. So she rode there with The Migraines. And her new boyfriend, Marty, their drummer. Who had a tiny little mohawk. And looked like a chicken. We called him Chickenhawk. But then remembered that that caused confusion, so we called him Bruce. Like everyone else on the tour.

"You George Tabb?" asks some kid at the club we were to play the next night. We had gone there because there was nothing else to do in Nashville. We'd driven around, and decided that we'd go to some topless bars, but first check out the local music scene.

"Hi," I said to the kid.

"Hi, I'm Larry, the promoter of tomorrow's show, and this is my pal, Jason."

I shook hands with Larry, and Jason. Jason looked to be about fifteen, but it turns out he was actually twenty one.

"What's there to do in this town?" I asked them, kinda bored, and almost regretting not going to St. Louis, "I mean, we hung out at our hotel all day, and it was boring, plus, the people there were scary."

"What hotel?" asked Jason, as we stood in front of the club.

"The Motel Six on Trinity Avenue," said Evan, almost as bored as me.

"That's a shit neighborhood and hotel," explained Larry, "that's where they put up welfare families and stuff. Plus, it was on CNN last week, as the best place for prostitution and crack in the south!"

"Punk Rock," said Michael, stealing my line.

We ended up going next door, to

an un-named recording studio, where we downed a bottle of Jagermeister.

"This is the studio where Elvis recorded 'Heartbreak Hotel'", explained Larry, as he poured us shots, "but it was never written about on the record because Elvis's label didn't want it mentioned. Do you guys wanna see the coolest echo chamber, ever?"

We all nodded our heads, and the two guys led us further back in the studio to an unlit room. Unlit is not the right word. Pitch black was more like it. We went in, and when we talked, our voices bounced around for what seemed like eons.

"This is rad," I said, as "rad" bounced around for an eternity.

Then Evan and Michael cut farts, and I gotta tell you, the sound of a fart, bouncing off walls, especially where Elvis recorded, was one of the best things I ever heard.

Later, we met the owner of the studio, who told us the whole Elvis story, and showed us pictures. We were amazed. I went back into the echo chamber and farted myself, just for the bragging rights.

An hour later, we found ourselves at an all nude strip club, with a couple of twelve packs of Bud. As the girls put their crotches in our faces, we paid them with band money we knew we should have been saving for the rest of the tour. But we were having fun. And seeing pussy. Close up.

Eventually, the beer began to take it's toll on my stomach. Well, that, and the strobe light, and the naked girls with their coconut smelling skin.

"What's the matter, honey?" asked some naked broad with her vagina in my face, as I held a one-dollar bill between my teeth, trying to hold back the vomit.

"I don't feel so good," I said, looking at the tattoo of a marijuana leaf right above her clitoris.

"You don't look so good," she said, as the strobe lights, beer, and odors finally got me.

I ran out of the club, and puked on the first thing I saw. A Camero. Red. With a white stripe.

As I cursed, and felt the beer and Jagermeister pour out of my mouth and nose, I heard someone exit the Camero. I looked up, into the face of one mean-ass motherfucking redneck. He was wearing a Jack Daniel's shirt,

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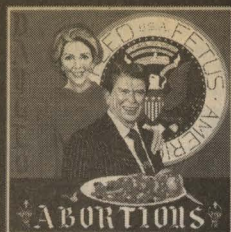
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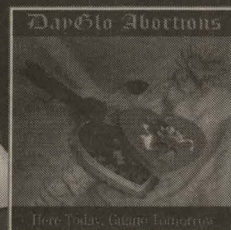


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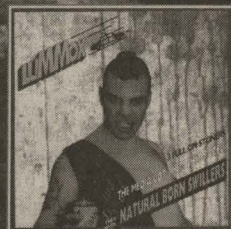
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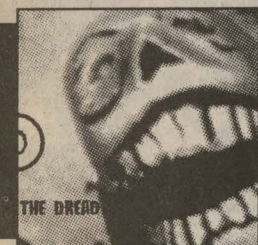
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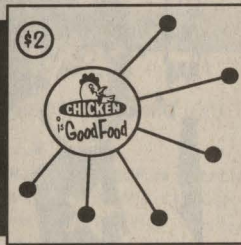
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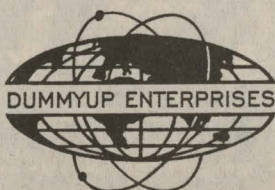


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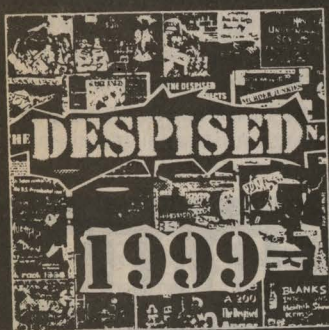
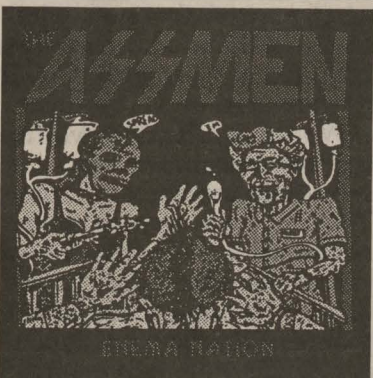
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COLUMNS



Harley vest, and had a beard that would put ZZ-Top's to shame.

"What in hell do you think you're doing?" he said to me, as I couldn't help but upchuck more on the hood of his car.

"I don't feel so good," was all I could manage to say.

"Are you doing Rush?" he asked.

"What?" I said, and then puked some more. I could see bits of the salad bar I'd had at Shoney's appearing with the alcohol and bile. There were pinto beans, peas, corn, and even some lettuce.

"Rush. Are you doing Rush?" he repeated.

"Um, no," I eked out, "I'm drunk and vomiting. No drugs."

"Oh," he said, with a look of disappointment on his face, "I thought you were doing Rush. Man, I'd really like to have some."

"Sorry," I said, and then vomited up the rest of my stomach lining.

"It's okay dude," he said, and with that, he locked up his Camero, and went into the club. Whatever.

The next night we played Nashville. More than a bit hungover, we managed to get through the set, while both Bruce bands laughed at us as a sixteen year old girl got up on-stage with us, then stripped naked. I guess we asked for it because I kept saying between songs, "Where's all that Nashville Pussy" I keep hearing about."

Later, the same sixteen year old got into a fist fight with her boyfriend, who had spit at me during the whole set. Turns out he wanted to take credit for her getting naked, and getting in "good" with Furious George. I love the kids.

Knoxville Tennessee was hell on Earth. The only one who seemed to enjoy the place was Monica.

"Isn't this a great tour?" she kept asking us. We all sighed.

That night we did two sets. During the second, to a crowd of about five, Rob, I mean, Bruce, asked us if we wanted to see a trick.

"We've seen the twist," I yelled to him, "and the spitting lizard!"

"I got a new one," he proudly announced, "It's called 'Cockzilla!'"

We all pulled up chairs to the stage, and watched as Bruce did his new trick.

First, he took out a plastic Godzilla doll. Then, with the strength of ten

Bruces, he took off the legs and tail. Then, he inserted his penis in the tail, and pulled it out one of the legs.

"Yay," said Michael, truly amused.

"Wait," said Bruce, "I'm not done."

He then proceeded to pull his penis some more out of the one leg hole, wrap it around the entire doll, and insert it into the other leg hole. Then he stood there, with Cockzilla bouncing off his privates.

We all applauded wildly, and Bruce took a big bow.

Cockzilla ruled.

We all threw money at him.

Turns out it was the only money any band saw that night.

Later, Monica made it with the guy in the Rehabs, whom she met in Green Bay. Turns out he lived in South Carolina, and drove all the way up to Knockersville, just to see her. And not our band. The next day, well, the rest of the tour, Monica kept bragging about how big his penis was. Rob may have had "Cockzilla", but it turns out this guy had "King Dong".

Mansfield, Ohio, was the second to last show. The Migraines, Go Go Rays, and us played it as fast as we could and then left. It seemed as if the whole sixth grade of the local public school was there. They liked us well enough. Well enough to ignore us, not buy anything, and then cheer as their local "Rage Against The Machine" alterna-band played a swishy set. Fuck Ohio.

Erie, Pennsylvania, was our last stop on the tour. We'd played there many times, and knew what to expect. Lots of people turned out, and the bands really did have fun. The Bruces, The other Bruces, and us, all got drunk, and really had a great time. I wore a Swastika, Rob, I mean Bruce, had sold to me for ten bucks. During our entire set, the kids "Sieg Heiled" me, and goose-stepped around to our tunes like "I Gotta Gun", "Prozac Defense" and "Monkey In A Man Suit".

After the show, we found ourselves hanging out with all the Bruces, and saying our good-byes. We knew we'd miss everyone, but glad the whole thing was over.

"Hey Bruce," said Rob, I mean, Bruce, to me, as we were loading up Evan's Grandfather's trunk.

"What Bruce?" I said back to him.

"Ya wanna do this again? I mean, tour together?" he asked.

"You mean," I yelled, "Do I want to go out for two weeks, make no money, be insulted and spit on by the kids, have our cute merch girl sleep with everyone but the band, and have to hang out with a bunch of sissy Bruces, who don't even know when it's time to take showers, let alone stop playing with their private parts in public?"

"Yeah," said Bruce, with a hurt look on his face.

"Okay," I said.

Our next tour happens sometime this fall.

Take My Life, Please.

1. george@furious-george.com is the e-mail.

2. www.furious-george.com is the website.

3. Thanks to The Bruces, all of them, for one of the best tours, ever!

4. We had a legal defense fund benefit here in NYC, recently, cause if you can believe it, we are still in court against Curious George. They are spending zillions for us not to use our name. Fuck them. We'll fight this all the way to The Supreme Court, or Judge Judy, or whoever. Anyway, thanks to ALL the bands that helped out. You guys rule!

5. See ya next month!



RALL DEAL

The Monicagate controversy has led to a strange sexual witch-hunt atmosphere in which everybody's private life, no matter how irrelevant to their jobs, is subject to scrutiny. That's what gave me the idea for the following example of what the news may look like if this shit goes on:

Western diplomats have become increasingly pessimistic about their efforts to end the civil war between the Yugoslav Government and the Kosovo Liberation Army. Moreover, President Clinton, who is currently fighting charges that he engaged in a two-year tryst with a White House intern and then lied about it, is in no position to



focus on the spreading crisis in the Balkans.

Late last month, Serbian President Slobodan Milosevic, who is rumored to have maintained a mistress for nearly a decade, ordered Yugoslavian troops to destroy more villages populated by ethnic Albanians, making this traditionally randy people homeless at the beginning of the harsh winter. Meanwhile, former Albanian President Sali Berisha, who is said to have met his sexually-promiscuous wife in a brothel during a drunken bachelor party, has been accused by Prime Minister Fatos Nano of plotting a coup d'etat against the current regime. Allegations of bisexuality and bipolarity have dogged Nano for some time.

In an echo of events immediately preceding World War I, radical nationalists swept elections in Bosnia, decimating the moderate, pro-American candidates—two of whom use their computers to access Web sites devoted to child pornography—put into place by the Dayton Peace Accord in 1995. "It's a real mess," admitted a senior official of the European Union implicated by a Munich tabloid in a 1957 *Saran Wrap* orgy.

Ethnic tensions long suppressed by Enver Hoxha, the irrepressible homosexual Albanian leader inspired by group-sex aficionado Josef Stalin, and Josip Broz Tito, a bisexual who enjoyed intimate encounters with women old enough to be his grandmother, are now exploding throughout the volatile region.

European Foreign Affairs Commissioner Hans van den Broek laments this apparent triumph of tribalistic nationalism over ethnic harmony and reconciliation, but as one wag in the EU capital commented, "That's pretty rich for a guy who spends all day running up his phone sex bill."

Bosnian election results will become available next week. If ultra-nationalist S&M-practitioner Nikola Poplasen defeats moderate incumbent exporn star Biljana Plavsic, the dream of a multi-ethnic Bosnia may well vanish forever. "It's an infernal triangle," a NATO diplomat who has shared his wife with a female friend since February commented. "We need a coordinated policy for this whole region."

The Allied SFOR peacekeeping operation, the largest in the lost-Cold

War Era, is currently costing about \$5 billion a year, equal to a dollar for each act of coitus occurring on earth in an average day, and requires 32,000 heavily-armed troops, a number of whom are cheating on their husbands and wives, or both. Earlier this year, Clinton, who is currently fighting charges that he engaged in a two-year tryst with a White House intern and then lied about it, renewed the U.S. commitment to SFOR, an acronym that refers to a sex act in the Serbo-Croatian language. In addition, the United States, which is led by a president who is currently fighting charges that he engaged in a two-year tryst with a White House intern and then lied about it, says that it will provide \$10 million to the United Nations High Commission for Refugees to help Albanians affected by the Serbian offensive.

Since the grave crisis began in Kosovo, the United States, whose President, Bill Clinton, is currently fighting charges that he engaged in a two-year tryst with a White House intern and then lied about it, has pledged \$52 million to U.N. agencies and non-governmental organizations (NGOs) in Kosovo, where ethnic Albanians outnumber Serbs by nine to one and rarely, if ever, have sex.

Some Random Shit:

- Some of youse have written me lately, complaining that you can't find my cartoons in your local weekly rag. Look, if you want things to change, do something about it: Write them a letter-to-the-editor. It's not like I haven't already thought of sending my cartoons in.
- I'm still looking for that Liliput double CD from 1993 (on Off Course Records) and it's fucking driving me crazy. If you have it, and wanna sell it or trade for it (original cartoon art, anyone?), e-mail me: ted@rall.com.
- By the time you read this, my brand new talk-radio show, the unoriginally-named "Ted Rall Show," will be airing Sunday nights on KFI-AM 640 Los Angeles. This is a very mainstream 50,000-watt station that reaches as far north as San Francisco and as far east as Arizona, but they're letting me do whatever the hell I want, and one of the things I wanna do is feature a new punk song that I like during each of my 3 hours every week. So if you have a band, and a spare CD or tape or vinyl record (CD

preferred), please send it to: Ted Rall, PO Box 2092, Times Square Station, New York NY 10108. Caveats: I won't return it, and I won't play your stuff unless I like it. These days I'm listening to a lot of MTX, J Church, old 70's/80's punk, etc., so that's pretty much my taste. But if that's cool with you, send it with your e-mail address and/or phone number; if I like it I'll call you and tell you when it's going to be on. You can also listen online at www.kfi640.com.



After nearly five years and around 100 shows, Reno's Ryland Street Basement is no more. We finally got kicked out. Thanks to all the bands from around the world who came to play, and all the kids who rocked out there.

Basement shows are fun, and they're punk as fuck. If you want to put on shows, you should consider renting yourself a basement house. Here's some tips based on our experiences with Ryland:

First of all, there's liability involved in having any sort of party in this sick, sue-happy country. If someone breaks their head falling down the stairs, or if some kid gets drunk & dies in a car wreck—you're going to find yourself in court. You might say to yourself, as I once did, "punks won't sue!"—but their parents WILL if they have hospital bills to pay.

So if you've got a lot to lose, don't put your name on the house lease or bills. If you're a young, broke, punk kid, then go for it!

Obviously the first thing you have to do is find the house. We were on the corner of a busy street. I've seen great potential basement-show houses next to the freeway. It sucks to live close to auto-hell, but you can make a lot of noise if zooming cars are already creating a racket. Ideally, you won't have any close-by neighbors to deal with, but fat chance. Make sure the basement is good and large — it's best if it has a separate entrance for loading equip-

COLUMNS



ment. Since people insist on driving everywhere they go, you gotta have a place for everyone to park their stinking, polluting, piece of shit car as well. We lived next to an office building that only used their parking lot during the day. Perfect. (I always wished that everyone would bike to the shows, so we could hide all the bikes in the garage and no one would be able to tell we were having a show. But nooooo-o. Lots of cars draw attention from neighbors & police, and you should count on having to deal with them.)

Ok, you got the house. Now get it ready for the rock. Soundproof the basement. Meet the neighbors. Tell them you're going to have parties (not shows!) every now and then. Give them your phone number and ask them to please call you—not the police—if they have any problem. Neighbors are tricky. One of our neighbors was sympathetic to what we were doing, but sometimes the thumping of the rock pushed her over the edge, and she'd FREAK the fuck out on us. She'd come over screaming all psychotic and practically foaming at the mouth. We did several things to deal with her. We put a sign up in front of her house so people would stop parking there.

We bought her tickets to the movies, & gift certificates for dinners, so that the night of the show, we could get her out of the house. She really appreciated the things we did, and the costs involved were a lot less than what it costs to rent a hall! Don't be afraid of really old neighbors—they're usually deaf.

Now that you've tamed your neighbors, you have to deal with the cops. They might not even show up, if none of your neighbors call the cops on you. But lets just say they happen to pop by, like they occasionally did to us. It's important to keep your door closed so that they can't just come waltzing in. Check your local laws, it's illegal in most cases for them to enter without a warrant—unless you let them in. In the beginning, we let them in. We didn't allow ANY alcohol for the first year or so (not until all the bands had played—then we had a beer party). The first time they showed up, I walked them down into the basement, where KPF was playing and 25 kids were standing around bobbing their heads. We weren't doing anything wrong, I told

them the show would end before 10pm, which is the local noise curfew, so they left! And they didn't bother us much after that. We had a deal with the neighbors to be over by 11pm, so the cops never knew if we exceeded the noise curfew. Try to play their game: show the cops compliance with the law and a regard for safety (a fire extinguisher, marked exits, etc) and they'll stay out of your hair. Then you can do whatever you want! We started getting kegs after the cops laid off us.

Make sure you advertise your shows, so that people come and see those hard-working touring bands. And make sure you collect some money for them!! It's usually not legal to have a door charge, and the cops might try to get you for that. What I did was walk around with a jar & request donations (don't stamp their hands, just remember who's paid) —but I really got on peoples case if they didn't pay, because the bands need fucking money to keep going! I called it a 'mandatory donation'. Asking for money's a dirty job, but it has to be done. When the cops showed up for the AVAIL show (that was our first, back in '93), I locked the jar full of money up in my bedroom and told them we were having a party for our friends from Richmond. There was nothing they could do.

Don't advertise or list yourself in the newspaper. The cops WILL show up to shut you down. Make it clear to reporters that you don't want to be written about. There's always some guy who tries to look cool by writing a column about "basement concerts" in the fucking newspaper. Just advertise DIY: put fliers up at record shops, or send out e-mails — people will find out.

Security won't be a problem if you get the regulars to agree to help out with any disputes. If you don't want the cops around, you gotta police yourselves! This means walking around outside every 15 minutes to stop people from vandalizing the neighbors' cars, or even from talking loudly by a neighbors house. Remember that noise from your shows isn't limited to the rock—we got more complaints about people hanging outside yelling.

The hardest part about all this is dealing with the landlord. The best advice I can give here is to keep your

house clean. We made the mistake of leaving beer bottles all over the porch a few times, and letting the lawn go to shit. If the house looks like shit from the outside, the landlord will assume the same for the inside, and they'll kick you out. That's what happened to us. But somehow, I managed to hold on for almost five fun-filled years. Good luck!

You can check out an archive of photos from Ryland shows on the web at www.stickerguy.com. —pete@stickerguy.com / PO Box 204 / Reno, NV 89504



Some time ago, I wrote a column about a particular road in Woodland, California, a road which had become symbolic to me of the past, present and the future. The other day, I came across another object that seemed even more meaningful in this regard, my old van. I had left this vehicle with a mechanic in Pennngrove, near Santa Rosa, under the pretense that it would eventually be fixed. Instead, it simply sat under a barn roof, gathering dust, becoming a cozy home for a multitude of spiders. Due to the fact that I'm currently unemployed and living off of my credit cards, as many Americans do, I had to face the unpleasant task of trying to sell the van, which means I had to face the van itself, and to explore what it represents. To me it is not just some clunker which I'm being offered \$500 for. It is a teacher of mine, offering itself as a learning lesson, intrinsically linked to a greater story, a story around which my life has revolved these past few years: the story of the life and death of my band, SIREN.

This story goes back to 1993, a time in my life when I thought about leaving the punk scene for good. I had grown tired of the superficial quality of what we had become, instead of what we had potential to be. Nonetheless, I chose to remain glued to this community. More than anything, I based this decision on the rise of corporate interest in under-



ground music and art. Although I may have had many problems with the scene, its petty politics, its icons, and its libertarian ethics, I felt that it deserved better than to become simply another one of capitalism's bank vaults.

It was my belief that if enough people in the scene supported the DIY ethica rift would develop between those who wanted money and those who wanted something more. In this way, those who looked at this community in terms of profit margins would have been better guided into the social Darwinist pool of the marketplace, where they would have been quickly eaten alive by bigger sharks. At the same time, such a division would have also guaranteed that only the most superficial elements of our movement could be exploited, the fake hair, the body piercings, the punk music style.

For one reason or another, I convinced myself that such a rift would soon take place. I felt that this would insure a quick end to corporate punk, as without substance it would quickly sputter and die, a casualty to the quick fix mentality of the modern consumer. This meant that there would be little opportunity for the capitalists in our midst to make their profits. It also meant that there would be little opportunity to carry out the plan that I envisioned.

I thought to myself that if the low self-esteem and gullibility of mainstream consumers could be used to sell them worthless punk merchandise, why couldn't their same weakness be used to sell them a premise? Why not encourage the masses themselves to look at corporate punk as meaningless and to search for something more? For me, I decided to try to answer these questions by creating a band which promoted the concept of community over selfish interests.

Since I didn't know anything about music, I had to first find someone who did. That person proved to be Adam Glidewell, a carefree individual who played his guitar on the streets of Santa Rosa, singing songs for local youth. He worked in a printing shop, and had a sharp aesthetic for the creation of visual media. Most importantly, not only did he have soul, but he possessed something else that most modern musicians seem to lack: an understanding of the power of the stage.

Like myself, Adam saw the stage

as not simply a platform but as a device encouraging the concept of hierarchy. It didn't create community, but division: it highlighted the few over the many. We knew that the stage itself was one of the biggest problems facing the idea of creating communal art. Nonetheless, we also recognized that attacking the stage as such would prove futile in a world where people revered symbols even less rational. So instead of attacking the stage head on, we decided to use it for constructive purposes. We came to regard it as a powerful teaching tool in a dysfunctional classroom, a tool which could be put to either positive or negative uses. To reflect this dual nature, we chose to name our band with a title that had dual meanings, hence, "SIREN."

From the beginning our goal was to use this band as advertising. We would combine gimmicks and superficial eye candy with subtle messages. Besides sticking to obvious DIY principles (such as only playing "all ages" shows, as well as those priced at or below \$5), we planned to practice what we referred to as a stage based "potlatch," the concept of a band giving instead of simply receiving. The more we gave away, the less altruistic other bands would appear. Hopefully this would help audience members to expect more from musicians than to be used by them as masturbation tools.

Throughout the summer of 1993, Adam and I plotted and planned how SIREN would develop. First, we had to recruit two more members, in this case, we found a bass player by the name of Joe Carr, and chose Kevin Mckracken as our drummer. By the fall we were ready to do shows here in Sonoma county. For our ritualized potlatch we gave away free peanut butter and jelly sandwiches. We were able to do this in part because Alvarado Street Bakeries (a local health food company) donated bread to our efforts. Besides food, we gave away a variety of useless, but symbolic items: stuffed animals, trophies, etc.

By early 1995, the ceremony that was SIREN had generated a huge following here in Sonoma County. For Adam and I this ceremony had become everything; every thought seemed to center around what new idea, song, or concept we would use in our plan: we had become fanatics. We thought to ourselves that if we could replicate on a greater scale what we had achieved lo-

cally then we could really bring about change in this world.

Unfortunately, we lacked the resources necessary to turn our band into a touring operation. None of us came from a wealthy family, and all of us worked constantly to keep not only ourselves but the project going. For band transport, Kevin owned a 1966 Chevy van, a questionable vehicle with a knack for breaking down whenever we had a show to play.

When Kevin had saved up around \$2000, he decided to take a chance and buy another used van for our purposes. This gamble failed spectacularly, materializing in the form of a 1984 Ford Clubwagon, a van which blew a rod on our way home from a show in southern California. This left us with not only the same nagging question regarding transportation, but it nearly drained Kevin of his meager financial resources. This was especially difficult for him as he was struggling to raise a child with his girlfriend.

In the early spring of 1995, Kevin came up after a show to have a conversation with me. It seemed that Lawrence Livermore had made him some sort of offer regarding our band, regarding putting out an album. I knew that Lookout was a label that offered their bands generous support, support that we desperately needed; but I didn't care for them. Lawrence had never struck me as the most trustworthy of human beings, even though Kevin considered him a friend. At the very least, Lawrence and his label were definitely operating like a big business. They were generating large amounts of capital, and little of this seemed to be flowing back into the scene. Still, we needed a van; we needed money. So, we considered the proposal. For me, the most difficult part of working with them was their distribution through Caroline (a subsidiary of EMI, a weapon's contractor). I had written about the issue of "punk" labels distributing through such a source, citing Lookout as a particular example. Even though I knew that life demands hypocrisy from most of us at some point, the idea of going through Caroline after I made it a point of contention seemed a bit much.

We told Lawrence that we would put out material through Lookout if they would make the exception of not going through Caroline for us. This seemed entirely possible, considering

that Lookout went through Mordam, which had given labels the choice as to whether they would use Caroline or not. Lawrence said that he didn't think this would be a problem, but that we would need to talk further with his partner Chris about the matter. Of course, I knew then and there that it would be a problem: Lawrence had employed the standard business tactic of passing the buck on to someone less amiable. When we talked to Chris, he said Lookout would not make an exception for any of its bands on this issue, and that was that: so ended our dealings with Lookout.

Since Kevin had already lost so much money, the issue of buying a van fell to Adam and I. Between the two of us we had about \$900 to spend in this manner. This limited cash supply was further hampered by our proclivity for superstition: no red vans, no Chevys, and no Fords. With these guidelines we spent over a month searching throughout Sonoma county for prospects. Finally, we found one in Petaluma. It was a blue and white monstrosity, a 1979, fifteen passenger, Plymouth Voyager.

This beast had no back bumper, plenty of war wounds, and a German owner named Michael, who wanted \$1500 for it. We gave him our \$900, and he was more than happy. He had been trying to sell it for months, and must have realized that nobody else besides an auto dismantler would have wanted the thing.

We proceeded to take our newly found prize to a mechanic friend who helped us get it road ready. He seemed to think that this vehicular equivalent of the Millenium Falcon had a solid engine, and that it would make it around the country with no problems. With this in mind we excitedly started working on setting up a tour for the summer of 1995.

Unfortunately, getting a van proved to be the least of our problems. First, we had to find a replacement for Joe Carr, who wanted to devote himself to raising his son. Although a difficult situation, Joe had given us ample time to prepare. The same can't be said for what happened to Kevin.

From 1994 until the Summer of 1995, I had lived in a house with Kevin, his girlfriend, and her daughter. I had known these people for years, and to me they were like family. Soon after Joe

quit, Kevin's five year relationship with his girlfriend fell apart. Not surprisingly, he didn't handle the situation well. He lost his desire to live, and quit the band. Although we tried to help Kevin, there was not much we could do. A hole had opened inside of him and something loathsome stepped in to fill it: a disease which had been creeping around Sonoma County.

Although we had found a replacement for Joe, Kevin was far too close to the operation of the band for us to do likewise. Rather than face the fact that SIREN was already dead, Adam and I chose to see our band as merely wounded. For all intensive purposes, our project had become our child, and parents often enter a state of denial when their offspring has passed on. For us, this state of denial meant leaving Sonoma County, leaving California, and even America.

We decided to buy airfare to Europe with Adam's credit cards. Before we could leave, however, there was one minor hurdle left to leap over. I had bumped a car with our van, and the uninsured behemoth had subsequently been impounded by the police. Worse, I had to stand trial for the incident. So far, Dodge vans didn't seem any luckier than their competitors. Fortunately, the judge spared me, letting me go with a minor fine; and without further ado, Adam and I took off to England and an uncertain future..

Next Time: up from the ashes?

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TEN YEARS OF SERVICE

This month starts out with a bang with the presentation of a Longshot Music/D.S.S. Records tribute to COCK SPARRER. This four band 7" EP features SHOCK TROOPS, DROPKICK MURPHYS, THE OXYS and the DISGUSTEENS.

THE SHOCK TROOPS cover "We're Coming Back" with authority and show that they are a consistent street punk force. Keep an eye on SHOCKTROOPS from Montreal, Quebec, Canada, in the coming year.

The next band featured on this tribute is the illustrious DROPKICK MURPHYS. These guys attack you right away with the great COCK SPARRER song "Working". Fuck! Al Barr nails the vocals on this killer track! Ken, Rick and Matt put the hammer down on this fine song! Next up you have OXYMORON doing "A.U." and a fine punked out version it is. This band remains the toast of German punk rock and this song furthers their reputation. Pick up the fine DROPKICK MURPHYS/OXYMORON split EP on Flat Records for another taste of COCK SPARRER with the DROPKICK MURPHYS doing "Watch Your Back"

The final track on this excellent Longshot/D.S.S. tribute is "I Got Your Number" by Vancouver, B.C., Canada's DISGUSTEENS. The band does a respectable version of one of COCK SPARRER's masterpieces.

You must obtain this record as soon as possible. Write to Longshot Music, #606-233 Abbott St, Vancouver, BC, V6B2K7, Canada.

While we are talking about the DROPKICK MURPHYS - some of you lucky boot boys & girls got to see Boston's finest on tour recently with the U.S. BOMBS. The DROPKICK MURPHYS kicked ever-loving ass! No one can touch the urgency of Al Barr, Ken Casey and the DROPKICK MURPHYS! If you caught one of these recent shows, you heard some of the songs that will be on "The Gangs All Here" LP to be released on St. Patrick's Day. With the luck of the Irish, you will get a tour of the United States next spring with the DROPKICK MURPHYS headlining the tour and possibly the DUCKY BOYS on some dates. We are waiting for the LP and the tour with much anticipation!

The aforementioned US BOMBS have a good split out on Beer City Records with THE BRISTLES. This split has good music and the most elaborate packaging that Beer City has ever done: It's a color glossy gate fold with good artwork by Tom D. Kline. The US BOMBS cover an old RADIO BIRDMAN song "Breaks My Heart" and

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they do Mr.s Younger and Tek justice.

The BRISTLES do "Bottle Rockets" - a fine punk rock song about going out on Saturday night to get drunk, smash shit and fight. This Beer City release continues to make a mockery out of the idiot who called Beer City "The Worst Label". This fucker rocks! Catch the U.S. BOMBS when they come to your town. No one on the planet Earth has the moves of Mr. Duane Peters. His skating prowess has now transformed into one of the most unusual displays of punk abandon ever witnessed! Wade, Kerry and Chuck provide excellent bass and guitar accompaniment with Chip pounding on the drums for all he's worth! The USFUCKING BOMBS scorch the earth!

We've got a good split EP coming right at your mug from Brooklyn, New York's THE DEACONS and Connecticut's CHELLOVECK 4. THE DEACONS start out with a vengeance with their song "What Gives". This fucking snarls when the DEACONS sing "What gives you the right to put me down?!" Flip the record over and you have CHELLOVECK 4 singing "Closing Time" and "Runaway". This band sings with conviction about the much celebrated topics of drinking and fighting.

From Pure Impact Records in Belgium, you have two good CDs this month. One is BATTLECRY from New York, with their CD "To Fight and Die" - rough and tough street music. The stance of these brutes hasn't wavered one inch. This CD includes some of the Vulture Rock material, some of the Punkcore material, plus more.

The second CD from Pure Impact is RED WHITE AND BLUE and their new CD "Doing Patriotic Glory". This material has songs about - you guessed it - drinking and fighting!

90 Proof Records, who brought you that great split with the TEMPLARS and 90 PROOF last year, is back with a bang! This time out 90 Proof presents a split EP with the FAT SKINS from Arizona and PATRIOT. Check out the good cover of COCK SPARRER'S "Where Are They Now" by PATRIOT. This is hard-as-nails, bare knuckle, street oi for you thick-neck drink-fight-fuck types. Look for an upcoming split with the FATSKINS and the OPPRESSED on Maryland's 90 Proof Records.

Another band you might recall

from the Helen of Oi CD compilation is MFC from York, Pennsylvania. MFC has a new EP out on Black Hole Records, Philadelphia, PA. This female/male punk outfit has an unorthodox approach to the punk/oi sound. There is a mixture of songs - some fast punk and some slower oi with female/male vocals. Very interesting! Listen to "D Day" - very different from the stereotypical oi song!

For some sophisticated German oi, we look to the Scumfuck label and their offering: BIERPOBEL "Rebellenlied". This shit is good! Side one starts off with the title cut which has talented German language vocals and tasteful guitar and drums. "Way of Life" is a little more emphatic and has a real good guitar chug going through it.

Turn this fucker over and you get the best tune yet: The "Bierpobel" theme song is a fucking skinhead anthem and it increases the stakes considerably! This record begs for beer swilling camaraderie down the bar with your friends! We could sing along (in German).

Also available on Scumfuck Records this month is the RASCALS with their melodic oi/punk EP "Falsche Lieder". This record has well-crafted songs with competent guitars and good singing, complete with harmonies. The fastest, most energetic song is the title track "Falsche Lieder". Quite good!

The third and final Scumfuck entry this month is the sing-along-oi of EM-OI!-KAHL and their EP "Haut Drauf". This has jaunty singing with happy-go-lucky instrumentation busily occupying the background. This is a departure from the hard oi of BIERPOBEL and reminds one of folk-ish pub-ditties. An intriguing approach, but it may present a challenge for the staunch street punk contingent.

Another German band that punks out pretty hard is the ANGRY NERDS, who sing in English. There are both fast and slow tempo songs with snotty vocals throughout. The momentum in "Feel Our Hate" and "Phoney Girls" is substantial. The ANGRY NERDS play damn respectable punk rock.

Helen of Oi has some hot new shit for you punks. The LP is by THE DICK SPIKIE and it is called "Beginning of the End". You will recall these wild Japanese punks from their split EP earlier this year. This is crazed, out-of-control, leather, bristles and studs punk.

Gruff singing, good harmonies and top flight guitar, drums and bass make this LP a complete winner! If you like some of the DISCOCKS and TOM AND THE BOOT BOYS music this will impress you! Fucking tough punk rock administered here.

TKO Records has dropped another bomb on your house! THE UPSETS from Sacramento, California have a fucking strong EP out right now. This blast of punk rock insurgency comes loaded with hooks that would please most any STITCHES fan. There's a hint of the DEAD BOYS venom lurking not so far below the surface. The whole rock n' roll punk extravaganza starts out with the title cut "Tommy Gun Heart" which has a melodic 1977 punk feel to it. Flip the record over and the punk just spews forth! "Sonic Reaction" keeps the adrenaline levels pumping higher. "Vampires" completes the trilogy with another stab in the midriff. A very good punk record! Write TKO Records, 4104 24th St #103, SF, CA 94114.

Radio Records has released an American version of the "Just Another Teenage Waste" EP by NO ONE'S VICTIM. This new improved Sonoma's style EP is retitled "Just Another Young Punk Band". This incarnation substitutes "Out Tonight", for the acoustic "Thin Line" on the Finyl Vinyl EP. Excellent! This will tide you over until the full length by NO ONE'S VICTIM is completed. Go see NO ONE'S VICTIM if you're lucky enough to get the chance. Order your copy of "Just Another Young Punk Band" from Radio Records, PO Box 1452, Sonoma, CA 95476. Write to NO ONE'S VICTIM at: PO Box 253, Clovis, CA 93613.

The world famous Harry May Record company has three great releases from three great old bands. First up you have the OPPRESSED "The Noise" EP covering three SLADE songs including "Cum On Feel The Noise", "Mama Weer All Crazee Now" and "Gudbuy T' Jane". Quite listenable! SLADE has finally gotten the recognition they deserved.

Next, you have the LAST RESORT with their EP "Violence In Our Minds", which includes, "Violence In Our Minds", "Held Hostage", "Soul Boys" and "Eight Pounds a Week". Classic oi stuff!

Thirdly, you have the most re-

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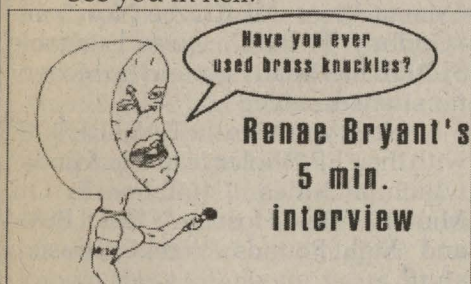
spected creators of their very own brand of street rock: COCK SPARRER. COCK SPARRER's 45 includes "England Belongs to Me" and "Argy Bargo". Great! This reissue will help complete some missing links in your COCK SPARRER record collection. Street rock simply does not get better than this!

For you garage/trash punks there's another gritty single available from the MUD CITY MANGLERS out of Pittsburgh, Pennsylvania. This raw rock shit has all the warts and scars intact - just like you hoped they'd be. The MUD CITY MANGLERS do a dirty little original "Gonna Die Tonight" plus a fun cover of "Children in Heat" by the MISFITS. Order this one immediately!

When you talk about balls-to-the-wall rock and roll you must include THE CANDY SNATCHERS. The low down dirty CANDY SNATCHERS come rootin' about like a pig in heat with their new single "Moronic Pleasures" on Black Lung Records. These cretin's know where-of they speak! Many a Virginia farmer's daughter has been defiled by these bums. After the original song "Moronic Pleasures", Mr.s May, Odietus and company cover the song "I'm So Cool" by the PREVICATORS. This record is more of the outlandish rock that you have come to expect from the CANDY SNATCHERS. Give this one a spin.

The STITCHES are back from Europe, after devastating the young punks in the old country. The fans went crazy in France, Germany and the especially during the finale in Spain with a thousand kids on board to see the STITCHES open for the ANGELIC UPSTARTS. Many fists were thrown, many beers were drunk. Many mistakes were made. Ain't it great have the STITCHES represent the USA overseas?

Till next month-
See you around-
See you in hell!



So, in October my column was

about my female roommate who was a victim to an assault. After that issue went out I received quite a few letters. Most of these letters were from women who sympathized and empathized with my roommates' experience. One letter that I received was from a man in New York. His position was that my column was so "lame", that I was biker-bashing, that "if my roommate was so tough why couldn't she defend herself," my roommate was "a phony", I was a "phony", and that he knew women who had survived sexual assaults and "were like angels who wore their experience like a halo." Well, I was slightly hurt, insulted, and infuriated by his letter. I called Jacqueline and we both came to the conclusion that he had missed the point of my column and was not worth responding to. It was the first time since writing the column I literally had to "choose my battle." So I opted not to respond to him directly, but through my column, for one reason only. If there is one man out there who is denying the experiences of women and the violence perpetrated against them, there must be more. So, this column will be the first time that I have recounted, in any 'zine, the sexual assault that was committed against me. If you never knew anyone who has been raped, now you do. I hope this will start another dialogue between men and women regarding violence. For the New Yorker, who seemed to be defending the right of a man to hit a woman, under the right circumstances, I guess this column will give you something to jack off to at night. September 11, 1993 (Debbi Goad once said women who have been raped remember the date like they do their birthdays. She is right.)

I had just graduated from UCR in June of 1993. I was singing for He's Dead Jim. I was working as a Cocktail Waitress. I was living with my boyfriend of two years. [For those of you who start to wonder how I remember everything so well, I didn't have to remember. I had to give a written account of the rape to the detective who was working the case, because I was one of many women raped by this serial rapist.] At 3:00 am I arrived home and parked my car on the street directly in front of my apartment. I sat in the long enough to gather my belongings, which in-

cluded one book, a wallet and a bottle of perfume. I quickly grabbed my things and darted up the stairs. I called my boyfriend and talked to him for a few minutes (he worked from 9:00pm - 8:00am). I hung up and watched the rest of Beavis and Butthead. Once it was over I went into the bedroom where I changed into a bra and shorts. Once changed, I put the cash I made that night into a deposit envelope and stuck it in my purse. I then ate my leftover chinese food and watched more tv. I set the alarm clock for 7:00am, having planned to participate in clinic defense at 8:00am. After this I decided to make some new signs for clinic defense. At this point it was close to 5:00am and I debated staying awake the whole night. I decided to go to bed. Before I laid down I checked the front door and sliding glass door to make sure they were locked. Then I went to sleep.

I was awoken by a deep aggressive voice telling me, "don't you fucking move bitch or I'll kill you." Concurrently I saw a knife in front of my face. At this moment I was in shock. I couldn't believe someone was in my house. I thought he was going to kill me. I feared for my life. I automatically lost all of my bodily fluids-I pissed myself. I began to cry. He was straddling my body. I was lying on my stomach. He told my not to look at him and to close my eyes. I did what he said. I never saw his face. "I want your money and your jewelry," he demanded.

I gave him the one ring I could get off my finger and told him I was trying to get the other off. I then, still crying, told him about the cash in my wallet and the check I had in there for \$120.

Then he told me to shut up and take off my clothes. He began stripping off my shorts. Then he tied a sock around my head to gag me with. I unhooked my bra, afraid of the consequences of not doing what he said. Then he took this huge pillow we had in our living room, and covered my head with it. Then he raped me. As he raped me, I was praying for my life. I was afraid that in any moment he would start stabbing me. He began talking to me, giving me some sort of sadistic compliment. I finally couldn't breathe and had to tell him. He moved the pillow so I could breathe. I began to sense that maybe he didn't come to kill



me, only to rape me and take my valuables. He asked me who I lived with and when did they come home. He asked me if he fucked me better than my boyfriend. He asked me what I did for a living. I told him how I wanted to be a youth counselor. He raped me in a few different positions.

Now, some of you might wonder why didn't I fight him, or why didn't I try to get away. All I knew about rape was what I learned in my Women's Studies classes and the feminist/activist group I belonged to called Women Enraged, they both said that rape was about power. A man's power over a woman. I didn't try to fight because I thought he would kill me. If he just wanted to fuck me, he could take that from me, he could take that power. I had to way my chances. Let him take what he wants and perhaps live. Fight and perhaps be stabbed to death. I knew he could take the sex, but he couldn't take my spirit. He couldn't defeat what's inside of me.

He put a different pillow on my face, a softer one. I felt him take his shirt off and pressed his body against mine. He put my hand on his neck. Finally, he raped me until he came inside me. At this point he is very still. I was afraid he would stab me.

Then he ordered me around my apartment to collect things for him. In retrospect this sounds so inane. All I can say is that you never know what you'll do in order to live. If he would have told me to do a back-flip, I would have.

Then he said, "You're goin to cash this check for me."

I said, "If I do that, I'll see you and you don't want me to see you. Take my license and have your sister, your girlfriend, or your mom cash it."

He said, "Get out your license."

I said, "It's on the table."

Then he ordered me in the bathroom. After a few moments he orders me out, telling me I have to go with him to cash the check. All I can think of is this girl, Lacy Chandler, from my high school whose body was discovered in the river bottom with sixteen stab wounds in it. I didn't want to be her. So I plead with him to take what he has and go. He orders me back in the bathroom. I am standing in the bathroom, bracing myself against the door. I have a sock around my neck and cum drip-

ping down my legs. Maybe ten minutes go by. I hear footsteps coming towards the door. I am afraid it's him. The doorknob turns, I close my eyes, I hear my boyfriend's voice calling me. I open my eyes and it's my boyfriend. The two of these men had missed each other by five minutes. I start crying again and hyperventilating. I beg him not to call the police because I am afraid he'll come back and kill us. I call my mom and tell her to meet us at Kaiser. She start crying and screaming. I call my friend Kirsten, from Women Enraged, and ask her what to do. She calms me down a little and tells me to call the police. I do.

So this is where the rape tale ends. I have another story about how I got raped by the system. I'll save that one for another day. For the ignorant man from New York, there's your "phony" for you, you heartless piece of shit. For anybody else, if you still can't sympathize or don't feel outraged by the violence committed against women (not to mention gays, children, and the poor), why don't you imagine that it wasn't me that this happened to, but it happened to your girlfriend, your mother, your sister, your aunt, your grandmother, or maybe even you. Perhaps like Diamanda Galas suggests there should be a secret society of dildo-clad women that seek out rapist at night and commit against them the same act of hatred.

For everyone who has ordered the zine, sorry for the incredible, unexcusable wait. We will include a bunch of free stuff to make up for it. If you are in a girl-fronted band please send me your demo. I received a great new 12" from a new girl fronted band from So. Ca. called Co-ed. They are on Cool Guy Records and sound kinda like old Tilt. Thee Impossibles also have a new CD out that sounds poppy-sugar sweet, produced by Joel Reader and Robert Shimp. I also had an amazing experience this past month. I went to the Ink Slingers Ball and was photographed by Justice Howard, a very talented super amazing fetish photographer. I gave her a copy of "Put Some Pussy...." comp. She liked it and asked to be able to use two songs from it. Then she asked if I wanted to be in a sequence in her next video, "Sluts in High Heels- Part 2." So she came to the dungeon that I work at and Grace, from X-it, a few guy friends

of mine willing to be tortured, and myself were all in the video. You can find out more about ordering this piece of alternative-erotica by writing: Justice Howard 13400 Saticoy #19 N. Hollywood, CA 91605. Other than that I had report cards and portfolios due this week, I moved into a new apartment with a new roommate, and am trying to get caught up in life. Oh, yeah, I also have been sober for two months and celibate—is there a correlation????

Send comments, criticisms, etc. to po box 251 norco ca 91760-0251 or email at webmistress@www.ontherag.net.



STARTLING DISCLOSURES

Personal Magnetism

Hypnotism, Will Power, Nerve Force—Call It What You Will

DR. DANTE

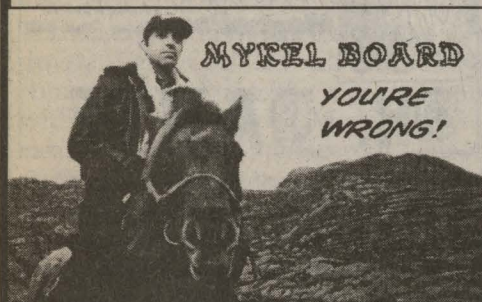
In case any of the several readers of this column are unaware of the fact, let it here be known that I am a great fan of Vanilla Ice. So it was with great excitement that I played the six song preview of his forthcoming "Hard to Swallow" album (which might even be MRR reviewable in that it might be independent for all I can recall [or care], although as I will explicate hereafter it might not be in the proper realm musically and might thereby be relegated to Punk Planet indie=relevant quasi-emo sloughdom).

And even though there was much that fit into the obvious Vanilla Ice continuity, it was somewhat marred by a Korn-like (Korny?) sound, hardly surprising since Korn's producer produced the opus. But still, it was the Iceman, and I was as pleased as if I had gotten a tape of "Cool As Ice" outtakes (or nearly as pleased as I was when Mike Jack Saints rendered his promised early Vanilla Ice live video to me). But this producer is quoted in the promo CD booklet as saying something to the effect of "What could be more punk rock than producing a Vanilla Ice album?" and THIS IS, ONCE AGAIN, WHERE I DRAW THE LINE.

"Punk" as an attitude, political ideology, lifestyle, hair color or Halloween costume is fine, since it's obviously become an extremely nebulous

(nearly meaningless, in fact) word. But as I've said before (and am forced to say again) "punk rock" is a form of rock (and roll) music and must thereby abide by certain rules; otherwise, it's (for better or worse) something else. It's that simple. Don't knock the rock, cock spock, Doc.

Speaking of immutable laws, I find that I have insufficient room left to discuss other substantive issues (the Rip Off {henceforth Rip} records "S" curse {remembering that the Chinese Millionaires name is to be read right to left, and are therefore also doomed [the Statics first album preceding the curse, are they to be forever exempt from this Baskerville-esque business? Sorry, no room to ponder it]}).



Ask why I don't join you, on the latest march. For no nukes or for girls rights... I just like to watch.

—Artless

I'm madder than a choirboy with anal warts. I've been out drinking with A. and M. A. is a Canukian Indian beauty that I've been boffing for the past few years. M. is an Oriental pal from the land of Kimonos and Tamagochi. We're at my place. Push is about to come to shove. The three of us lie, clothed and bare footed, on my bed. Two! Count 'em TWO tonight. Yeah.

Mentally, I click into TWO mode. I drape an arm around A. Snuggle up. Press against the back in front of me. Nothing happens. My sleeping soldier forgets there's an important mission to accomplish. I stretch my body. My naked foot touches M.'s naked foot. Pop! Boing! That Vienna sausage plumps right to well-done.

A. presses back against me. I press ahead harder. I also push my foot harder behind me, toes against the other naked feet. I wait for M. to reach over and start doing me from behind. Instead, that foot pulls away, breaking the contact. Slump! I droop to no go.

A. and I struggle with each others clothes. As I turn, I make sure M. is watching us. Better than that, M.'s pants snap lies open with a Japanese hand reaching down between those Japanese legs. Whoop! I'm as hard as a calculus exam.

A., naked from the waist down. Me, completely bare in my hairiness. I begin to nibble on two of my favorite nipples. Then, it's time to pay the piper. To milk the cow. To devenom the snake.

M. turns over. Away from A. and I. Blam! My little friend falls. Plunges. More Niagra than Viagra. Limp, useless. That's it for the night.

"I'm sorry," I whisper to A., "I must've had too much to drink."

The next morning, A. lies next to me, dressed. I awake in my usual state. I unzip A. and reach in diddle. "Uh, uh, oh oh oh, aahhh." That's it. Now A. reaches over and strokes my pickled tree twig. M. watches.

Watching M. watching us, my sapling hardens as the sap runs through the trunk.

"Rainbow!" yells M., when I step into the land of milk and honey.

"No, don't wipe it up!" I whisper. "Just let it sit and drip."

What happened that night and morning? Am I such an exhibitionist that I NEED a watching third party? I don't think so. I certainly do it myself often enough. In private, with the curtains drawn. It's not that.

The situationists wrote about our "society of the spectacle." Here people don't participate directly. We appreciate art, but don't make it. We're entertained, but don't entertain. We agree, but don't form our own opinions. As the situationists see it, technology (and capitalism) have separated us from our own lives. Their analysis says we don't live directly, but through a voyeuristic taking part in something or someone else.

The spectacle lives in the popularity of internet porno sites, *The National Enquirer*, TV, professional sports, museums, and stadium rock shows. You could say that people's lives are filled with adventures and creativeness that come from outside. If that's the case, then I'm a situationist poster boy.

When I go to Mount Rushmore, or The Grand Canyon, I'm more interested in the postcards, snowglobes, and

fridge magnets than in the site itself. I spent hours in the gift shop, and only a few minutes marvelling at the view. Even those few minutes, I look through a camera lens.

I'd rather email a friend than speak to her over the phone. Sexually, I'm more aroused watching my sexcapades on a videotape than I am during the sex itself.

Up to here, the situationists seem to be right. But they're missing something. That is, the same technology that makes the spectacle, lets the spectators be part of it.

I'd rather be on stage than watching a band. Spoken-word bores the shit out of me, unless it's me speaking. K and I used to ball on the roof. M (another M), lets me keep the curtains open when we screw. If I have a choice, I'll BE the spectacle. it. Later, I love watching myself being the spectacle. That the spectator spectating his own spectacle.

The spectacle is a machine. Input and output. The situationists focus only on one side. Only watching the watchers. What about the performers? And, what if the performers are also the watchers?

S&M fans know about switching. Most start as masochs then move across the ladder from whippee to whipper. The same way a spectator can, if she chooses, move into the spectacle. The voyeur becomes the exhibitionist. Fucking, then jerking off to videos of yourself fucking, is no different from painting a picture and hanging it in your own room.

It doesn't stop creativity. It sparks it. You watch. You fantasize based on what you see. You create those fantasies while others watch, changing subtly, improving, creating. Others see. They change, Make something new. The spiral moves ever upward.

There's nothing wrong with a society of spectacle, provided the spectator and spectacle are the same people.

ENDNOTES:

[Note: because of new MRR length rules, I can't include as many endnotes as I'd like. You can get the complete column from my website <http://www.freeyellow.com/members2/seidboard/>.]

I was wrong dept: Almost ten years ago, before many MRR readers were born, I wrote about how great New York was. I called it inherent anarchy. Copen-

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hagen and Amsterdam are free, I wrote. But they're free only because freedom is tolerated. New York is free, I said, because no one can control it.

I was wrong. New York sucks! And New Yorkers suck even harder. They're wimps. Wussies. Balless yellowbacks. Just flash a nightstick, add a little PR bribery, and they're yours.

Right now, people gripe about Mayor Mussolini supporting cops shoving plungers up Haitian asses. Yet what are they doing? Is there a Cop-watch here? General strikes? A letter writing campaign? New York's ethnic minorities crumple like a shot squeegee man.

The Chinese? The mayor bans fireworks on Chinese New Year. Bang! The Chinese roll over and play dead. They shot off fireworks a thousand years before New York existed. And they give it up with barely a whimper. No fireworks? Ah soo! Anything you say, Mr. Mayor.

Cab drivers? Cabbies now have to buy new cars every five years. If a passenger smokes in your cab, YOU have to pay a \$150 fine— even if you ask the passenger to put it out and she refuses. There are other new rules, even worse. What do the drivers do? A one day strike! One day! You can find the cabbies' balls in the lost-not-found department at the taxi commission.

The Italians? Every year, there's a street festival, celebrating Saint Genaro. The mayor says no more games of chance. No more throw the hoop or spin the wheel. It's gambling, he says. That could bring in the mafia. We wouldn't want the mafia at an Italian festival, would we? Roll over, Itals. Just serve your canoli and shut up.

Homos? Close the clubs, prohibit dancing ONLY in gay bars. It's all ok, because there's a domestic partnership bill. Now homos, too, can live a life of dual chains. Whoopie! You won't hear a squeal of complaint from them.

Negroes? Punks? Hispanics? Hardly a peep. Just roll over and play dead.

The only folks with balls are the mom of Anthony Baez (killed by a cop), Norman Seigel of the NYCLU, Rev. Al Sharpton, and Rev. Calvin Butz (sometimes). One unknown, a Jew, and two Christian ministers. You know a city has sunk pretty low when the only people fighting are clerics!

—> *Save the whales... then eat em dept:* Dave, an email correspondent sent me the following information. I've edited it a bit.:

The local SPCA (San Diego?) is run by some militant animal rights people. When you go to the pound for a pet cat, you have to fill out a detailed questionnaire that lets them determine if you are proper enough to deserve a pet of theirs. One of the things they ask, is whether your house is on a busy street, fenced, and if you're willing to keep the cat indoors all the time. They don't want to give cats to people who might let them be hit by a passing car. They don't seem to care that cats like being outdoors. Meanwhile, they have way more cats than people who want to adopt them. They kill the extra cats all the time. The bottom line is that they would rather kill a cat than give it to someone who might let the cat be killed by a car. Go figure.

This reminds me of animal rightsists who put down countries like Mexico and Thailand. Those places don't kill their strays. They let 'em roam free to forage or die. The animists call those countries "cruel." Death, of course, is more humane. Who asked the animals? —> *Too bad I missed it dept:* Though I'm not an atheist, it sure sounds like fun: A FESTIVAL OF ATHEISTS lead by the Rev. Joey Shithead and his DOA band of atheists. Two other bands, DOGEAT DOGMA and VICTORIA'S PIGMENT VEHICLE joined in the project.

The project was to last from Sept 26 to October 31. A multi-city pro-atheist tour. Unfortunately, as soon as the bands assembled for the tour, lightning struck out of nowhere, killing all members. Then came a great earthquake. The ground opened up. All equipment, corpses and traces of the crew were swallowed in one fell swoop. —> *Did George mention this already dept:* Matt, from the NY DICK ARMY writes asking for help. He reports that Dawn Black, the guitar player from YUM YUM TREE, was mugged on her way home from work. Someone slashed her with a bottle, cut her face open, and severed a nerve and artery in her left hand. Her left eye was also seriously damaged. She's hospitalized at Bellview. I expect the cops, at the time, were shooting squeegee men or shoving plungers up Haitian asses.

In any case, Dawn has no health insurance and no way to pay for all the treatment she'll need.

This is where you come in. Matt wants like to hear from anyone out there who can help set up benefit shows. Also, let him know if your willing to play at the shows.

He's also working on a benefit CD. The contribution of tracks by anyone receiving this message would be appreciated. Obviously, the bigger the bands involved (Ben, Joey, Norb?) the quicker they can sell them and the more money they can raise. Matt would also like to hear from people with labels or distros that could help to get rid of the thing (VML?/Recess?/MRR?/Bulge?, Etc.) Let him know what you can do to help You can call him at (718) 832-3989.

For those of you wanting to send flowers or whatever, Dawn is in room 7N50, Bellview Hospital. NYC, NY.

—> *Time to move to England? dept:* The British House of Commons voted overwhelmingly to lower the age of consent for homosexuals to 16.

The motion was supported by Prime Minister Tony Blair, William Hague, the leader of the opposition Conservatives, and Paddy Ashdown, the head of Britain's third major party, the Liberal Democrats. The Church of England opposed the change.

The only serious dispute centered on an amendment to make it an illegal for adults in charge of youngsters under 18 to have sex with them. Parliament defeated the amendment.

Nicholas Winterton, a Conservative, was disappointed in the results. He said, "If the Lord Almighty had meant men to commit sodomy with other men, their bodies would have been built differently." Anybody got any design ideas?

(Late note, don't move yet: It appears the British upper house, the House of Lords, has defeated this bill. I don't know for sure. Please email updates to me at: MykelB@ix.netcom.com.)

—> *The same job for 2000 years dept:* Prostitution has always been called "The World's Oldest Profession," but I never believed it. What about that guy who paid the first prostitute? How'd HE get his money? THAT must be the world's oldest profession.

Anyway, a bi-list member emailed me this archeological note, taken from The Guardian:

The first home of the world's oldest profession could not be better placed. From

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a dank, dark world four feet below the ground, Salonika's 2,000-year-old brothel faces a wig shop and a bus station, and looks on to the biggest and busiest square in northern Greece.

At first nothing gave the ancient sex shop away— not even during extensive excavation of the exquisite Roman forum under which it nestles. Nothing, that is, until archaeologists began unearthing all manner of sex toys in a find that made the most outrageous romp on the most explicit classical Greek vase seem tame.

Among the rich pickings were a clay dildo, several erotic figurines and a red pitcher with a phallic spout. Innumerable offerings to Aphrodite, the goddess of love, were also dug up.

But I say, just 'cause they found this, doesn't mean it's "the first home." Lotsa prosties take pains not to leave artifacts lying around. You never know which archaeologists are working undercover.

—> *It ain't what you got that makes you who you are dept:* A buncha people wrote me about a recent endnote. There was a "guy" who was circumcised "too far." He went on to live, in grooved bliss, as a woman. The writers said this was not correct. Some enclosed articles, including a long one from Rolling Stone! (What MRR reader reads Rolling Stone?). These reports tell about a too-clipped guy who was extremely UNHAPPY to be raised as a girl.

Was I wrong? Not this time. These are TWO different cases. The one I wrote about is the second. Scientists were extremely interested in it because it contradicted the first. Here's my take on it:

Plenty of folks don't like things about their body. Some feel they're too small, fat, bald, hairy, wrinkly, and wrong gendered. Reasons vary, but most come from either trying to match a social image— or trying to get laid.

You can find the desire to be a man in both biological women and "accidental" women. So it's not strange that an accidental woman should want to be a man. What IS strange (if you believe that biology determines gender), is that another accidental woman is perfectly happy as a woman. If biological gender were involved, this wouldn't happen.

—> *More help needed dept:* My pal Masayo, singer/guitar player for THE STALLIONS and THE PLUNGERS

needs a green card. In order to get it she needs fanmail. This won't cost you more than a stamp! Just write a letter about how good she and her band are. Send it to: THE PLUNGERS, PO Box 205, Canal St. Station, NYC 10013. Or via email to: fwab@interport.net. Do it now!



You all know when a sitcom is going down the tubes, they introduce some cute little kid all of a sudden into the cast or they get a new dog. No, I'm not making cracks on George Tabb's column. Anyhow when an actresses career starts going down they pose for playboy. What do you do when you're a third rate girl band that can only get shows because you run the coat check at a big NYC club? You do a porno! Yeah, the knownonlybelow14thstreet identical twinssterphenomenon SISTERS GRIMM have done 2 porn flicks on a recent trip to LA. So, now they're famous I guess. Yeah yeah I even have the titles so you can run to your local video store. One is called Fresh Pink (which I have no details on other than its pretty amateur) and the other is called Dirty Debutantes Vol88 which they don't actually have sex with a large smelly 50something but do everything else. They go under the assumed names Rocket and Leather in case the box cover fools ya.

Speaking of posing for Playboy, Kembra from The VOLUPTUOUS HORROR OF KAREN BLACK (who is also sister of Adam from Jawbreaker) posed for Penthouse recently. This ain't no big deal since she's pretty much always naked anyhow, but you get to see how she sewed herself up down there.

Larry Livermore is doing Coke endorsements again.

Nick Fitt got shot down when he applied for the job as zine coordinator, Hey Nick, no fiftysomething is gonna take orders from a little kid with a screeching weasel tattoo. The hole has

been filled however—J. Floyd will begin coordinator bootcamp in early December.

Lots of DEAD KENNEDY'S legal battle type stuff this month. All the ex-members are still pissed that Jello wouldn't let them sell Holiday in Cambodia to be used in a Dockers commercial so they are now suing Alternative Tentacles, Mordam etc for unpaid royalties. Anyhow, press releases went out from their lawyers stating that all production of DK albums will cease and the rest of the band will be selling them to another label. Then Jello went out to say that this is all bull and he's pissed that these guys haven't had to work a job in the past 15 plus years b/c of him and his work and not selling out to Levi's isn't a good reason to start suing your friends.

All those who use soap should be happy this month, Profane Existence is calling it quits. Speaking of MRR rip-off zines, there seems to be another one in the works. The zine is called Hit List. It was originally going to be called Pink Slips but Ben Weasel thought it sounded like a zine for cross dressers (and we all know he doesn't do that). Basically its everyone who has recently or not so recently quit or were forcibly removed from MRR. Mel Cheplowitz will be at the helm and it will feature columns by Jello Biafra, Jeff Bale, Larry Livermore, Norb, Metal Mike and Ben Weasel. Maybe next year Mykel Board and George Tabb will be included. It's going to be distributed by Mordam and funded by all the ex-MRR advertisers. Another strong selling point is that it will contain no politics, no Nick Fitt and will have a full color glossy cover.

This just came in from a large source north of where I'm at! Recently, en route to a show, THE PINKERTON THUGS were pulled over and their van was searched. The police found their CD and many papers on Anarchism they planned on passing out at the show and arrested them. All three members are being charged with conspiracy, treason, and resisting arrest (after arguing their first amendment right). They are currently being held without bail in a state penitentiary awaiting trial. Also, in recent PINKERTON THUGS news, Micah, the guitar player and pompadour connoisseur was touring with Boston rockabilly superstars, THE RACKETEERS, when they spotted PEARL JAM front man

Eddie Vedder in a Seattle record store. Apparently, he is a big rockabilly fan and took a liking to the boys from Boston. He invited them to his home where he entertained them for the rest of the afternoon, showing them things so amazing that the boys refused to divulge the details. According to sources close to Anne R. Key, Micah and Eddie instantly bonded and PEARL JAM will reportedly be producing the next PINKERTON THUGS record. It is also rumored that Mr. Vedder has offered to pay the boys' legal fees from the unfortunate Anarchist incident.

THE BOILS were fined for saying the "F" word on stage when they played with RANCID last year. RANCID's management, who does not like opening bands misbehaving, also took away their alcohol and gay porn citing the bad influences as effecting RANCID's performance and tempting them back into a sordid lifestyle. THE BOILS must pay a fine of \$500 per FUCK.

Jessica formerly of LESS THAN JAKE and currently on the cover of Probe #7 got married. I don't think she's pregnant, and she did not get married to Aaron Probe.

Ok ok, alright already I'll get to the Norb thing. I don't know if anyone else is gonna spill the beans on what happened but you know this is the place for accurate and sensitive news stories. So here is the OFFICIAL REASONS WHY REV NORB QUIT MRR,

1. Started dating a zine coordinator.
2. The slanderous gossip column always targeting his sex life.
3. Became a house husband and his wife doesn't approve.
4. He found out Mike Maker is now known as The Artist Formerly Known as Mike Maker
5. Stopped dating a zine coordinator
6. His boss found that X-chromosome package behind the toilet from the day he was thinking that Asian women have very pretty eyes.
7. He finally realized that making fag jokes is moot when you come from a city with a sports franchise known as THE PACKERS.
8. Felt really bad that his lengthy tirades left less space for Erich and Nick Fitt.
9. Fear came across him that he may end up like Mykel Board if he does

a MRR column too long.

Yeah its been short, check back in next time. Heart Anne Annerkey @msn.com



THE DRUG WAR PART ONE by Adrian Niemetz

I. THE DRUG WAR. You hear a lot in the papers- and on the news how out of control drug use is in America, how crime is increasing, how we need more and more prisons and police. People point the blame at various groups "responsible" for the "drug epidemic". Fingers are pointed at, "the collapse of the family", lack of moral convictions, atheism, rock and rap music, the mafia, ad infinitum. I heard on the radio President Clinton blaming the fashion industry for the heroin epidemic. Let's take a look at the drug war, it's roots, it's causes, who profits, who loses and solutions.

ROOTS. Drug and alcohol prohibition began in 1920. There was a period of thirteen years in America when alcohol was prohibited, but Marijuana was not. As most people know, this was an era of lawlessness. The embryonic crime cartels, who were being supplanted as the de facto government in many parts of Italy by Mussolini's Fascists, began immigrating in large numbers to America. Not only dealing in bootlegging, but they were also involved in narcotics, particularly opium smuggling. There is a wide-spread notion, presented in films such as "The Godfather" et al, that the Mafioso were reluctant to enter into narcotics smuggling. This is largely from antic fiction. The Mafioso saw this as a potential gold-mine and acted thusly. As with any other prohibition, the prices of said narcotics skyrocketed, as did crime. In 1919, drug abuse was rare, and addiction wasn't considered a major social problem. In the 1920's and '30s, crime skyrocketed. The number of violent crimes committed in 1935 per 1000 people was higher than the rate in 1997.

From the 1920's until the late 1960's, the number of drug users in America was minuscule, confined mainly to poor immigrants and jazz musicians. With the counter culture revolution of the late 1960's, drug experimentation became fairly commonplace. It was pervasive mainly in middle-class college students, with some spill over to the working class. The prison population increase was not nearly as dramatic as it was during Reagan's drug war in the 1980's. The amount of drug use increased through the 1970's until leveling off and declining in 1979. In 1980, Ronald Reagan initiated his war on drugs. Since then the prison population has tripled, while actual drug use has declined.

CAUSES: The main reason for the increase in drug related crime and any perceived increase in drug use is simple: The Law Of Supply And Demand. Any sort of prohibition opens a new black market. This initiates a new cycle. Being that the drug trade is very profitable, it gives incentive for drugs to be smuggled in. Once the drugs are smuggled in, a market is needed. Thus, people are literally force-fed drugs, through propagandized methods of marketed rebellion. Then, of course prohibition is practiced and users (mainly) are arrested and sent to jail.

WHO PROFITS: The main profiteers from the drug war are not usually the drug cartels or suppliers. Although substantial amounts of money can be made this way, the profits of the cartels are paltry compared to profits earned by corporations from prison labor. Many prisoners opt for a "work release program" to get time taken off their sentence. Inmates are paid about \$3 a day for work for various corporations. This is obviously very profitable for corporations, because they can bring down the wages of non-prison labor. Others who make large profits from the drug trade are chemical companies who send large amounts of the chemicals needed to produce these drugs to the drug producing countries, no questions asked. These corporations control the media, the military and the legislature.

WHO LOOSES: The losers, by far, are the poor and working classes. Money diverted to the drug war degrades the educational and social welfare systems. Drugs pushed on the populace

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hinder organizing power and remove large numbers of people from the work force through arrests for possession. This is also very equitable. Think about if there was 100% employment in America, it wouldn't be very profitable, would it? Also, superfluous population is eliminated through drug-related violence and longer in incarceration times.

SOLUTION: The solution to end this problem is to end prohibition. This will result in lower crime rates, less drug use and less money being wasted on prison which will mean more money for schools.



Simply Ed Says: Better You Than Me

What's it with all the democrats going great guns to be like the GOP? I mean, there was a time when Democrats said they were against the death penalty and actually GOT ELECTED. Now, if you want to raise the serious moolah needed to even compete, you gotta be pro-death for killers no matter how young, how white, how innocent or retarded the poor bastard is.

I've said it before, I'll say it again: If I want to make you dead bad enough, the possibility of the death penalty would not stop me any more than Ken Starr's probe will stop Clinton from plugging his pecker in some OTHER college girl's Zima hole.

Yeah, I'm against the death penalty, but I have a hard time feeling sorry for most of the people on death row. Sure, I think they got whatever they got coming to 'em, but I don't think a state has a right to do it.

For one thing, someone always fucks up. There's that big old fat guy they were gonna hang, even though he only weighed, oh, four hundred pounds. They put the guy on the scaffold, hit the lever, and VIOLA! See the fat man's head pop off. See the spectators scramble like posers at a GG gig. See the sob sisters protest the carnage.

Then there's Albert Fish, one of our most accomplished notboys. He had this habit of sticking needles in his prostate over 400 times before he got juiced. They strap him in, after he predicts that "it will be the greatest thrill of my life. The only one I haven't tried," they flip the switch-ZZZT! Waitaminnit! He's still alive! They up the voltage and do it again. Finally, Albert is off to the great cubscout jamboree in the sky.

Then, just this year in Florida, a killer is about to meet his fate via lethal injection. They shoot him up and he doesn't die. They have to hit him again.

Reminds me of a book I read called *Until You Are Dead*. It's a history of executions in America. The thing I liked was the fact that most hangmen were against hangings. They saw so many botched jobs, that they wanted to make sure the job was done right the first time. Interesting, eh?

The examples make me wonder why the hell the guys who cook up the lethal injection doses don't pack like four or five times the necessary dose? I mean, is this some cost-saving measure? Is the economy in Florida THAT bad? Is it like, if they use just the right dosage, does that mean that the pennies they save'll go to a literacy program?

Even though I'm against the death penalty, I've always thought it ought to be televised. We pay for it, so we should be able to see how it works. Right? Maybe it would make all the frats boys who hang out on execution night, drinking beer and selling "Bundy Burgers" and whatnot think twice about it. Maybe it would make anti-death penalty people like myself think, "That wasn't so bad he didn't suffer enough. Bring back the firing squad."

Naw, they wouldn't do that. Why? Well, if the death penalty were gone and the elected people riding on the backs of the convicted had to actually, I dunno, TURN THE FUCKING BUDGET IN ON TIME, well, they'd lose the many many many extra dollars they get in per diems when the budget goes into overtime.

Think about it. If Bill Clinton hadn't signed off on the execution of that one retard in Arkansas back in '92, I seriously doubt he'd be president right now. Imagine, tough-on-crime Clinton saying during his campaign, "Waitaminnit,

guys. This fella's not the sharpest knife in the drawer. He's like an eight year old. We can't kill him," and granted clemency. Forget it. His opponents, pro or anti-death penalty, would point this out ala Willie Horton and we'd miss out on Monica's Dress jokes ad nauseum. And then where'd we be?

Send hate mail, tobacco samples and midget porn to: Simply Ed, Box 304 Sacramento, CA 95812 USA. E me hate mail to: way2dumb@mail.excite.com



Overpopulation

For one thousand years, since 1 a.d., the human population remained steady and slowly growing at half a billion people on the entire planet, which was reasonable. In 1800 a.d. the human population reached 1 billion people, then 100 years later, it hit 2.5 billion, 1950 - 3 billion people. 1980 - 5 billion people, and in 1998 the sixth billionth person will be born. Now, take a wild guess what the biggest threat to the natural world is right now. Overpopulation? Good fucking guess. People don't fully understand it, mainly because human population growth is exponential, which means it doesn't just gradually increase and add to itself, it *doubles*. That's why it took 1,800 years for the population to reach one billion, it took only another two hundred years for the population to multiply itself by six. Take a wild guess at how many people are born EACH day? Not 1,000. Not 10,000. 250,000 people per day. Now...the death rate: 10,000 people per day!!! That's not even 5% of the daily birth rate! The birth rate per year is 95,000,000 fucking people! 95,000,000 or so people is the population of Mexico, now imagine a brand new Mexico being added to the human population every year! Obviously, there are way too many people on this planet, but just what, exactly are the effects?

Most of these people are going to need cars, food, clothing, shelter and all the other materials that humans



consume. Where are these going to come from? These come from the ground, we rape the earth for these things. But that's not the biggest problem, people destroy habitats of other animals to build homes and business. It's called URBAN SPRAWL, and it destroys habitats, forests, wetlands, and a million other valuable assets to the ecosystem to make way for shopping malls, suburban homes, golf courses and factories. They call it development, but all it is is genocide.

The only things that usually survive habitat destruction are birds, because they can fly away, everything else dies from loss of shelter or food, or simply from shock. People ignorantly destroy the ecosystem to build mini-malls and suburban homes. Cities are sprawling out and becoming bigger and the suburbs are growing proportionally. Do humans really need most of these things? NO, not at all, people don't need to live in huge houses, and malls certainly aren't important to our survival. The scariest thought is this: The American public only takes up 5% of the world population, but because of our lifestyle, we consume 33% of the world's resources.

This earth does not have the resources to provide even the present world population with the type of lifestyle that the average middle class citizen enjoys. Video games, hair dryers, personal swimming pools, big houses, sports cars, this lifestyle is sadly ecologically self-destructive, and it will not last for much longer. In 650 years, with the growth rate of today, it is estimated that there will actually be one person for every square foot on this planet. Nature, of course will not let that happen, and it will send out a disease of immense death and destruction to the human population, which is, of course very good for the planet. We've made our bed, now we have to lie in it.

If you think about it, the reasons people want to have children are so selfish and ignorant. People want kids so that they can have a splitting image of themselves, a "little me" that's oh so adorable and cute. In China, they've fucked themselves over so much that the government already had to pass a law so that the average citizen can't have more than one child, and even though the birth rate is only one person

per family, the population of china is still the highest in the world. There are already so many people in the US that if every family only had 2 or even 1 child, we would be one of the most ecologically destructive countries in the world, and this is proven. So, this is why there should be a law passed regulating child birth, and this is not a matter of opinion, this is a matter of statistics. People weren't put on this planet so that they could be rich, live in luxury, have nice cars, have as many kids as they want, and live the highest quality of life possible. No, this is lie, an impossible dream waved in front of the faces of the poor and middle class to keep them sedated with something to strive for. Having kids is not a fucking god-given right.

The impact that the average American has on the environment is equal to the impact that 50 people from a third world country have on the environment, that is how our culture and lifestyle is more self-destructive than any other on the planet. So, even though our population is small, our destructive lifestyle of luxury and toys accounts for our small population. If half the people on the planet had the things that the average middle class American has, the planet would simply die within 10 years or so. There wouldn't be any forests left, and there would sure as hell not be any habitats for animals left. Following the death of the ecosystem, a great number of humans would die. And yet, somehow, we all seem to ignore these terrifying facts, sweep them under the rug, and carry on with our meaningless lives. No one wants to talk about the fact that people are going to have to stop having so many babies, or else disease and poverty are sure to grow. In school, we're not taught to appreciate and respect nature and the very planet we live on or all the other organisms that we share this planet with, we're certainly not taught about any of the things discussed in this column about ecology. We're only taught and inspired to live the destructive middle/upper class type of life that is responsible for all of these problems. We're taught to like it too.

In ecology, there is something called the carrying capacity, which is this: carrying capacity is the definition for the maximum number of individu-

als that a particular habitat can support while still being able to meet the needs of all other plant and animal life as well. I don't really need to say that the human population has gone well beyond it's carrying capacity. Things are dying off rapidly, believe it or not, and habitats are still being destroyed. It is estimated that in 50 years, a fourth of all of earth's plant species will be extinct. EXTINCT! This means they are not coming back. Plants, the lifeblood of this planet, are dying due to development and the fact that there are too many fucking people on this planet that all want big homes and nice luxuries. You have no idea how fucked we're all going to be if habitats keep being destroyed for development.

Something about overpopulation must be done if we want to savor the natural environment and eventually ourselves, because the higher the population goes, the more diseases we will encounter, and eventually, the doomsday virus. This is a known fact. It's inevitable. Nature ain't dumb. When the species at the top of the food chain has an extremely high population and no predators to cut it down, nature comes in and manufactures a disease. AIDS is an example of this. If we seriously want to do something about this, we could kill half the population (which is looking mighty worthwhile right now), but there's better ways to handle this then genocide, that is, if people are willing to do so. So what is there left to due to stop overpopulation? Simple, and most powerful, there is *EDUCATION*. Increase overpopulation awareness, sexual awareness, facts about abortion, contraception and anything else relating to it. This doesn't mean brainwashing, just give the facts.

Don't be afraid to explain overpopulation and the problems with it. If the message is not given, people won't know about it, which is a bigger problem than the problem itself. We can't be indifferent about this.

Contraception is beautiful, so fucking use it and encourage it! The purpose of life is not for everybody to be able to have kids so that they can fuck up this planet as much as possible. There are simply way too many people on this planet, and the death rate must be drastically increased, or the birth rate significantly decreased.

Abortion, despite all the pointless

COLUMNS



bullshit and controversy over it, must always be an option, not only for freedom, but for ecological reasons. Having a baby is a big choice that has effects of undescrivable proportion on a person's life, and no one has the right to make the choice on whether the baby should be aborted but the parent, no matter how "cute" southern Baptists think the thing looks. Things like bullshit morals don't exist in nature.

Animals know that they have to stop having babies at a certain point for the future of their survival. Animals also commit abortions themselves when the population is too high or the baby cannot survive. Humans, though, like to pretend that the problem is not there, and the effects will not happen until they are already dead anyway. "Environmental resistance factors" (E.R.F.'s) are nature's ways - of keeping the population down and under control. Some E.R.F.s are disease, predators, birth defects, starvation, etc. These are all seen as negative facts of life in the human world and because of

the human fear of death and anything else we don't understand, humans' have obviously found ways to dodge many of nature's tools that it uses against overpopulation and we have ensured the survival of each and every one of us.

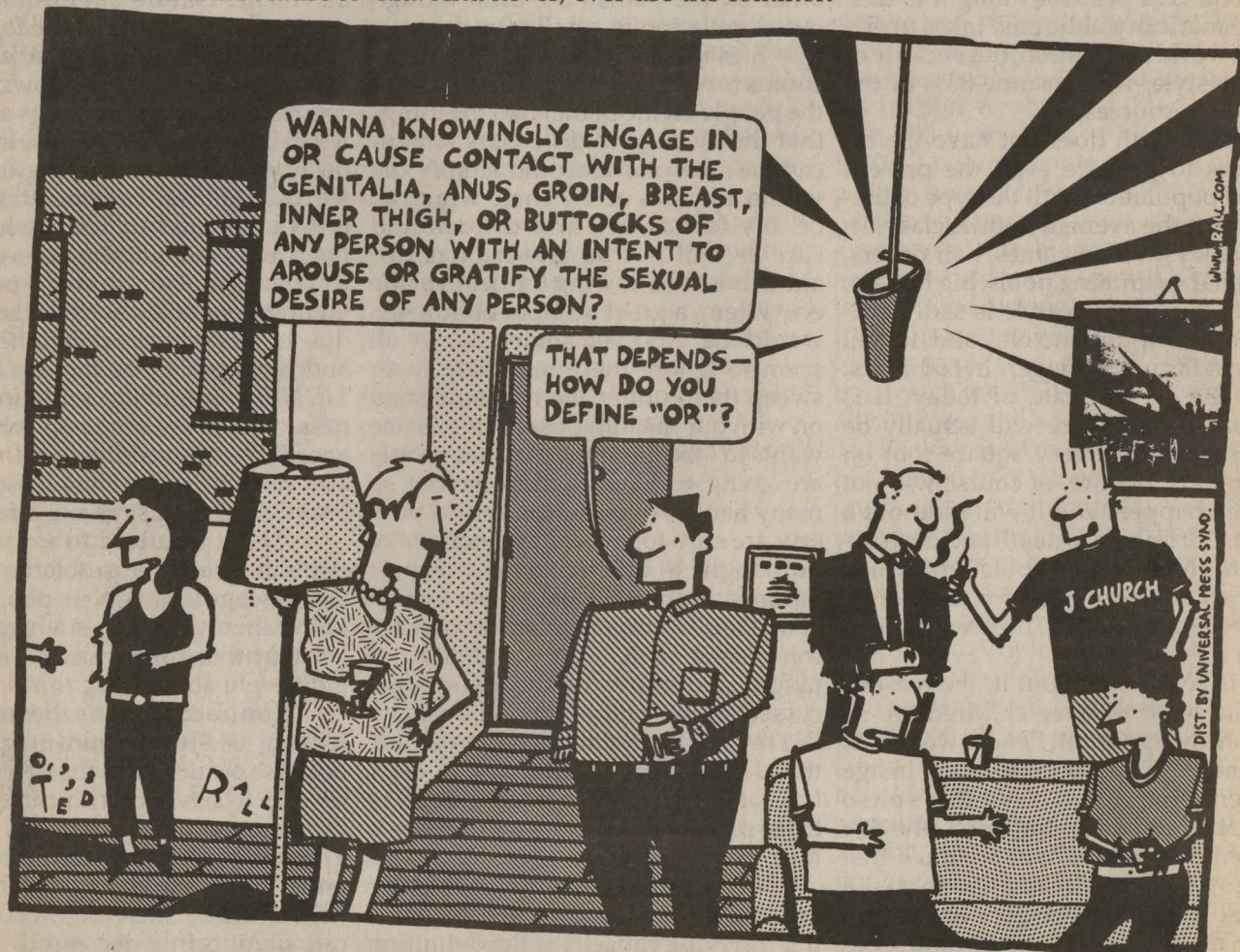
We've invented medicines, agriculture, and other things that keep us alive as long as possible. Notice how the number one human idea is to evade death, to be able to fight it, resist it and live longer. A lot of people seem too chickenshit to deal with the fact that death is natural and inevitable. Now people are trying to make it so that they can live to be 150 which would only mean more trouble for the planet and everything on it.

A way to help things is by not being a lazy piece of shit, and by putting a condom on when you're going to have sex. And if you really need a child, there's always adoption, and if you still aren't satisfied, just be ecologically responsible and have only one kid. And never, ever use the common

cop-out of saying "well, it ain't much, it won't be much of an impact", because you'll find out that a little bit goes a lot more than long way, and when you say it, so do a thousand other people.

So many people want to have their own child, like it's some sort of fucking pet that they can be in control of, and this can't happen. People don't even know about overpopulation, and most of those that do, couldn't give a fuck anyway. They don't care about the environment, they're too caught up in their own self centered world to pay any attention to the lives of nonhuman creatures.

We can ignore this shit all we want, but sooner or later it's going to catch up to us, and there is no avoiding it. There's too many people on this planet, and we're going to run out of space real soon. **The last thing this planet needs is more ignorant, wasteful, self-centered, consuming, bitchy people running around unknowingly destroying it.**



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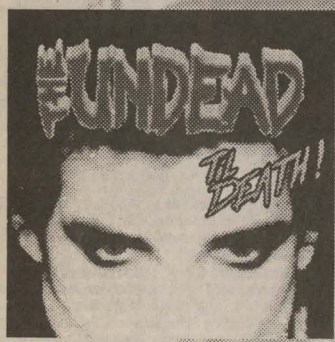
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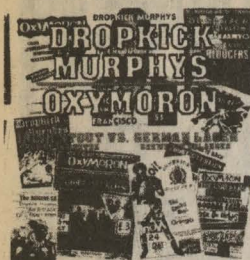
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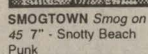
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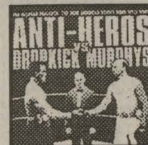
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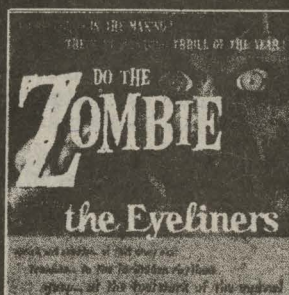
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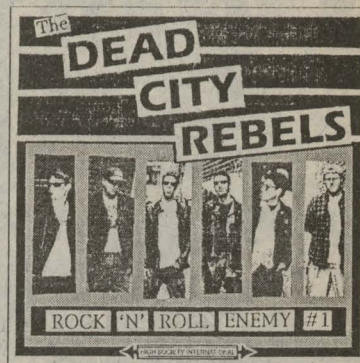


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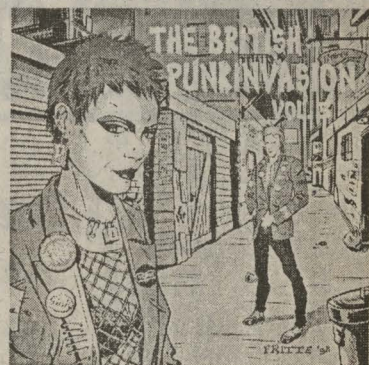
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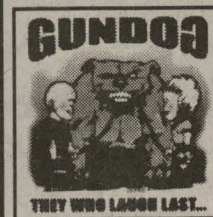


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Take a look at the scene we've got here in Rotterdam, Holland. I tried counting all the new punk/hardcore bands; there's at least 36 of them. Too much to write about all of them, so I'll stick to the best known ones.

The **OBNOXIOUS** released their second CD called "Struggle" last year. The struggle here was in trying to get this CD out on their own label, without any influence by Buma/Stemra, our national copyrights association. (because they really suck!, you must pay loads of money to get your shit protected). The OBNOXIOUS play old school hardcore with a lot of New York style influences. The OBNOXIOUS are the only well known Rotterdam band in Holland as of now, yet they still do everything themselves, something which can't be said of most hardcore bands nowadays, since they are all eager to sign shit deals with shit companies. You can contact the OBNOXIOUS at "the Obnoxious hardcore unlt'd Van vlooswijkstraat 10-a 3039 TP Rotterdam, Holland.

The OBNOXIOUS were responsible for a big wave of cooperation between hardcore bands in this area. And they did all that by shouting a simple slogan; Support your scene!

And it worked like magic. At the moment most bands share gigs, do split releases etc. There are new zines in town like **Sterker door Strijd**, which is by far the most influential zine. It is run by Richard and Marc from **UNDEBAT-ABLE GROUND** an upcoming name in hardcore. Contact S.D.S. fanzine at Hebriden 19, 2904 VK Capelle a/d IJssel, Holland.

There's the THC Foundation who organize well attended festivals and released a Rotterdam hardcore compilation CD last September with 17 local hardcore bands the likes of; BEAVER FEAVER, BARENSKI, B.C.P., C.O.D., DEBIELE EENHEID, DEUCE, the FUZZBRATS, GUIDING LINE, INITIAL STAGE, JAMRAX, NO-MEN, RECTUM, STOKE, TOTAAL VERLEPT, UNDEBAT-ABLE GROUND, WHATEVER and X-MEN. This compilation is a registration of one of our festivals. The sampler is called "Heel erg punk CD vol 1". THC paid for the mobile studio with the money from the entrance fee (five guilders) and,

much to our surprise, we found a few sponsors to pay for the production of the CD. That meant we didn't have to ask the participating bands for any money; and WE DIDN'T!

On top of that, the bands involved didn't have to buy any CD's from Tocado Records, but if they wanted to, they could buy them for cost-price. And some bands did and sold quite a lot at gigs etc.

Furthermore all punks who attended our release party in Nighttown got the CD with their entree fee (six bucks), just to wave the old middle finger at the record industry; we make a huge party with a free CD for a one third of the prices you normally make us pay for a gig! Contact Tocado Records at PO Box 3092 3003 AB Rotterdam Holland internet: www/tocado.com

BEAVER FEAVER and **NEW FRIEND** have released a split CD on Eargear Records called "Le Monde est a nous". **NEW FRIEND** plays an old California style of melodic, fast hardcore. Contact BEAVER FEAVER at: Kerkweg 129 2935 AH Oudekerk or if you are a computer nerd at e-mail: Feaver@freemail.nl. Contact **NEW FRIEND** at Beukelseweg 71a 3022 GE Rotterdam.

B.C.P., who are definitely the weirdest and funniest band around since they like to mix their hardcore with... well anything actually; be it polka, salsa, ska etc., released an album on their own label called "mel frikadel" in January 1998. For details check the Tocado Records internet site.

DEUCE has released an album on Tocado Records called "the Organization". **DEUCE** play fast, heavy and yet quite melodic. Contact **DEUCE** at Tocado Records.

Surf-punks **WHATEVER** have released their first album called "Fast Music Company". The album is licensed by Acupunktuur Records. contact **WHATEVER** at Wipperspark 47 3141 RA Maassluis-Holland.



NO-MEN released their much anticipated "Non Sapiens, Non Sense" CD in February 1998. **NO-MEN** are a kind of "all star" band. Most members have been active in the hardcore scene for quite a

while, and have played with illustrious names the likes of; DEBIELE EENHEID, FORMALINE K., ROTTERDAM PIG FUCKERS, DEMOLITION 4 and the FUZZBRATS (Okkie, drummer with NO-MEN still sings for the FUZZBRATS). For more info write to PO Box 3092, 3003 AB Rotterdam, Holland. Or e-mail LeenSteen@tocado.com.

Another great band are the straight edgers **CRIVITS** who are well known nation-wide and abroad (especially in Germany). They released four albums on the German label Lost and Found, but recently signed with Ignition, which gave them a much better deal. (Lost and Found are a known rip-off label). Contact **CRIVITS** at Klaaskater str.7 3119 LH Schiedam/Holland.

Another great straight edge band is **GUIDING LINE** who are really straight edge fundamentalists, but still cooperate with the rest of the scene in various projects; unity rules! **GUIDING LINE** are on the Tocado sampler but also appear on a Dutch-national straight edge sampler (two 7 inches) called "The return of the X-men", which is a very cool project that donates their profits to a fund for refugees in the Netherlands. Contact Commitment Records; Klein muiden 38 1393 RL Nigtevecht, Holland. E-mail: voogt@pscw.uva.nl.

BUDROT consists of ex-members from ANARCRUST (sadly missed nowadays) and **HARDHEADED SOUL**. They play a kind of real spaced out hardcore/HAWKWIND-like music. Check them out, they just released a 7 inch EP called "You're not so Cool" on Stalker Records. Contact **BUDROT** at PO Box 3136 3003 AC Rotterdam. Fax: 31.10.4660333

If you ever come to Rotterdam, be sure to visit the following clubs and stores; the **Black Widow** is the oldest and best known punk store in town. Apart from selling hand-made clothing, you can find all kinds of great stuff like zines and local hardcore releases. The address;

Nieuwe Binnenweg 13-b 3014 GA Rotterdam.

Slaphanger is another store which specializes in punk/hardcore stuff. Not so much on clothing, but records, comics and anything else. **Slaphanger** is a true D.I.Y. store running on volunteers, definitely the coolest in town. You can find **Slaphanger** on Rosenermanzstraat 67 Rotterdam.

The best clubs in town are; **The Vlerk** (Westblaak 80 3012 KM) Rotterdam)

This club has been relocated several times before winding up here, it's small but has regular punk shows by local and international punk/hardcore bands. Next year at the latest the club will again be relocated, this time



to a new and much bigger building which is being built right now.

Nighttown is the biggest club in town. It has got three separate halls, two small ones, called "the Basement" and "Popular" where there's room for local bands and a big one for international "stars" the likes of BAD RELIGION for instance. Nighttown is quite commercial, but we must admit they support our local bands pretty well. It's the only club in town where we actually get paid, bands can set their own prices at the door and they collect that money, which is a nice system for us. Nighttown is at West Kruiskade 28 Rotterdam.

The Baroeg is on the south side of town and is pretty hard to reach. The Baroeg does the international underground. Not only punk, but also things like black metal, so check before you go. Recently the UK SUBS played there for instance, but it's also a stage for festivals organized by local zines. If you see such a festival on the bill, go there! You'll be amazed by the good atmosphere and the big crowds. Address: Spinozaweg 300 Rotterdam.

Well that's all about Rotterdam right now, see you punk-tourists soon!

Ok here's another scene report from Holland, this one from Amsterdam. First some bands:

GOH (GOOD OLD HABIT). They play a mixture of oi and normal hardcore. They seem to be heavily influenced by Headache Records bands. They also do some MOTORHEAD covers with a different guitarist and singer. They've played together for less than a year and may release something in the near future. Phone: 020-6899252 (Rik).

UIT DE SLOOT play old style Dutch punk rock, influenced by old bands like FRITES MODERN and other bands from the "Als je haar maar goed zit" comp. They released a mini CD on their own label. You should contact them about it. Phone: 020-6160335 (Jack).

DIE WATCHING play a mixture of NY hardcore and oi. It seems that they have not found their style yet and they also have had a lot of lineup changes. They just released a demotape.

VITAMINE X are a straight edge DIY band who play mainly old school, but with wider influences than standard hardcore bands and with positive enthusiastic lyrics. Until now they have released a split demotape with SOBERESPONSE and a 7" on Commitment Records. Address: Marko Korac (Dr. Mohawk) Rustenburgerstraat 302 1073 GM Amsterdam.

JILL FRISKY. With their mix of old punk/oi and crossover hardcore, and their guitarist being a big SLAYER fan, their sound in not easy to explain. You have to see them live, I guess. Address: Try GOH telephone number.

BREZHNEV is already one of the older Amsterdam punk bands. They've been playing for more than 10 years I think. They play a mixture between old punk and trashy hardcore. They have a lot of releases. Their last full length release is called "North America sucks" and it's out on Vitaminepillen Records. They have a Canadian singer and do a cover of DAYGLOW ABOR-

TIONS' "Proud to be a Canadian". Address: PO Box 57159 1040 BB Amsterdam. Tel: 020 6650824.

LET'S GET HURT play melodic punk/hc with the old singer of UNION MORBIDE, I think they only have a demotape out. Address: Maxim Beatrixstraat 35 1947 hr Beverwijk.

SMARTBOMB have this older punk sound and do a lot of benefits in squats etc., They also played during eurotop demonstrations on a truck. They have some releases out already. Address: Fagalstraat 58-3 1052 GE Amsterdam.

There are a lot more bands who are still playing in Amsterdam, like **HUMAN ALERT**, **FUNERAL ORATION**, **NRA**, etc. and there are a lot of these vegan/metal straight edge bands around also. But I don't know too much about them and actually I don't care so much about them.



Bands in rest of Holland: In Alkmaar we find the band **BOYCOT**, they play fast political hardcore and have 2 singers. Their lyrics are about DIY, animal rights, etc. They have a new 10" coming out soon. Contact them for more information. Address: Nieuwpoortslaan 26 1815 LN Alkmaar, tel: 072-5115076. **CKN** is another band from Alkmaar, Pim from BOYCOT is also in this band. They have been playing since way back in 1982 and play more fast punk rock/hardcore with a fuck you attitude. Same address as BOYCOT.

DISTRESS are also from Alkmaar, and as you could guess they play "DIS" music. They have a couple releases out. Billy just quit this band (he's also the singer for BOYCOT) and is now in a new band called **AZRAEL** also. They play fast political punk/hardcore. There are some young kids in this band. Address: AZRAEL/DISTRESS Vondel straat 308 1814 mc Alkmaar.

BETERCORE is a relatively new band from Alkmaar with some young kids. They play a later 80's straight edge sound, but they aren't a straight edge band, they say. They've planned a split 7". Taco from BOYCOT plays drums for them now. Address: Reinco: P.Bergmanstr. 14 1764 GX Breezand.

In Groningen we also find some new and older bands, **CATWEAZLE** is still playing with their mixture of fast crossover hardcore with mainly political lyrics. They sound a bit like old Venice hardcore at times. They released a 3" CD on Profane Existence (Asia), which is really good. Also they have a split 10" with SEEIN RED on Wicked Witch/Kangaroo Records. I think it's an underrated band. They have a new 7" out on a French label. Address: PO Box 752 9700 AT Groningen.

RAT PATROL just released a new CD, their 3rd full length already. It's called "Painkiller" and it's on their own label Highly Obscure Records again. They've slowed down a little, but it's still powerful, melodic hardcore. Address: Postbus 2177 9704 CD Groningen.

More on the crusty side of things, we have **Y PHOBIA**, who play fast crusty hardcore. **NO ID** is fast political hardcore with 2 female singers. They just released a split 7". **PCP** is another one with this crusty/hardcore sound, with a 7" out on



SOBERESPONSE: political straight edge hardcore with a sound like HERESY, free from metal influences. They will be releasing their first 7" on Commitment Records. Members are active in the International Socialist Party. Address: Marko Connely Overtom 541 A 1054 LK Amsterdam Holland. Commitment Records (Robert a.k.a. Dirk Diggler) Klein Muiden 38 1393 RL Nigtevecht Holland.

YAWP have already been playing for many years. They've changed band members and musical styles a lot. Now they seem to find their sound in a fast POISON IDEA/DISCHARGE vein. They have also more political lyrics now. They have 3 albums released and some EPs and are still on Kangaroo Records. They will release something new soon, so watch out for them. Address: Rietzangerweg 92 111 VN Diemen Netherlands.



Resuscitate Records from Hoogeveen. Address: PO Box 324 7900 AH Hoogeveen. NO ID etc. Address: Postbus 752 9700 AT Groningen. Oh yeah, **FLEAS AND LICE** is also still playing!

BULLSHIT PROPAGANDA is another crusty/hardcore band but they are from Hellevoetsluis. They also have almost only political lyrics, and play a lot of benefits and in squats. Address: BULLSHIT PROPAGANDA Parnassialaan 183 3222 VW Hellevoetsluis.

In the east of Holland, we find the band **ROGGEL**. They are a punk as punk can be band. They played at the Punx Picnic last year. Addresses: ROGGEL Bonte brug 156 70641p Silvolde.

In Horst we also find some bands, ASO and SLAMSQUAD broke up. Carved in Stone Records still has their releases available. New bands from Horst are **MALLORN**, emo music with political/personal lyrics and a crazy singer. **BARST** play old style crusty hardcore with political lyrics. **INSULT** play fast hardcore like DROPDEAD. Address, label & bands: Sander derikx venrayseweg 66 5961 AH Horst.

In Arnhem there's still the mighty **MAINSTRIKE**, with their European reincarnation of later 80's sXe hardcore bands. They have a 7" and a CD/LP out on Crucial Response Records from Germany. Address: Postbus 5430 6802 EK Arnhem. Johnny, the guitarist from MAINSTRIKE is now also singer for **REACHING FORWARD**, a bunch of young kids who are also playing this fast old style sXe hardcore. The singer jumps around like he has ants in his trousers. Their debut 7" will also be out on Commitment Records. Address: Vorleweg 29 5451 GC Mill. Talking about Commitment, **OIL** from Haarlem also have a 7" out on this label. They sound a bit like ATARI mixed with Y.O.T. They play around a lot at the moment.

SEEIN RED toured the US again this summer. Check them out if you can, they're still a great powerful live band. Address: Van randwijcklaan 115 c 3814 AH Amersfoort. Some new bands also in the Den Haag area include **ANTI-DOTE** (ok the name is not so original). Musically they do this early 80's style of English punk/hardcore, not unlike No Future/Riot City bands. They play really tight and have this "fuck you" attitude, especially their second singer, Huib. They put out their own 7". Address: 1e Jan steenstraat 75 1072 ND Amsterdam.

SEE THROUGH HAPPINESS and **I REJECT**, have some of the same band members. They both play fast hardcore in the INFEST/AGNOSTIC FRONT style. **UGLY AND PROUD** is also punk/hardcore with their own GG ALLIN Jr. on drums. It's good to see new bands who still play this old punk/hardcore sound. Address: Koornmarkt 32 2611 EG Delft.

UPPERCUT from Zeeland have a middle 80's American style of hardcore.

They have a CD out on their own label. Address: Kastanjestraat 55 4462 VB Goes.

Zines: **UPS Zine** (Underground punk support). This zine only covers DIY bands. They also do a tape label. The latest issue comes with a 7" from Kangaroo Records. Address: Plasmanstraat 321 3769 HK Soesterberg.

X Treem zine was already around in the 80's. It's now in a really small format. In it you'll find lots of politics, some bands, reviews and a lot of other things. They also do benefits and tapes etc. Address: Postbus 6071 3002 AB Rotterdam.

Sickness from Alkmaar has a few issues out. It covers mainly politics and some DIY band interviews. They have a lot of opinions and columns from other people. Address: Nieuwpoortslaan 26 1815 LN Alkmaar.

Koebrand was already around in the end of the seventies, but had been gone for the last 8-10 years. They just started up again recently. You can tell that the writer has been out of the punk/hc scene for a few years. But it's nice he's back again. He also made a book with his old punk stories and is gonna do a book about old Dutch punk. Address: Lange moor 6 2151 VE Nieuw Vennep. **Once So Close** newsletter focuses on the DIY sXe/crust/punk scene with a lot of columns and opinions. Address: Inge Hoevestein 239 6708 AK Wageningen.

Filler is a bit more professional looking, with alternative music, but with punk roots. Address: Beukelseweg 71a 3022 GE Rotterdam.

Reflections is a sXe zine with all kinds of sXe styles, from pop and hardcore to heavy metal, with a Krishna ideology in the background (wise up!). They included a 7" with their last issue. De nijverheid 30 7681 MD Vroomshoop.

Speak Our Minds is another sXe zine that just released their first issue. Only sXe bands are in there (GUIDING LINE, MAINSTRIKE, EYEBALL, etc.). They are not into the vegan metal thing. No address.

It's a Life. This hardcore/punk/oi fanzine has about 5 issues out now. Address: Roel Kapelaniestraat 27 6031 BW Nederweert.

Knuffelpunk freezine is also a relatively new zine, but they did a lot of issues in a short while. Enthusiastic but still messy and a bit too much uninteresting Epitaph shit in there. Address: Marcel Etten kievitstraat 31 1761 xa Anna Paulowna.

Monkey is a beer-drinking vegan zine from Groningen, mostly focused on the sXe scene. Address: Heymanslaan 22a 9714 GL Groningen.

PLACES TO PLAY OR GO SEE SHOWS IN AMSTERDAM: **OCC II** at Amstelveenseweg 134 1075 TX AMSTERDAM telephone 020-6717778 (Edwin) is especially for smaller touring

punk/hc bands. DIY. **Vrankrijk** is only for benefits. It's a squatters place with a bar/ cafe. Spuistraat 216 1012 VT Amsterdam tel: 020-6253243. **Hotel Winston** is a more commercial place, but is also a place for smaller touring bands to play on weekdays mostly. Address: Warmoesstraat 123 Amsterdam Tel: 020-6860565. **Punkcafe Tegen**

is also a squatted DIY place. Address: Oostelijke handels kade 25 1019 bl Amsterdam. Tel: 020 4184152. **Punkcafe Pits** is a cafe that does shows now and then! Address: Bosboom toussaintstraat 60 1054 av Amsterdam.

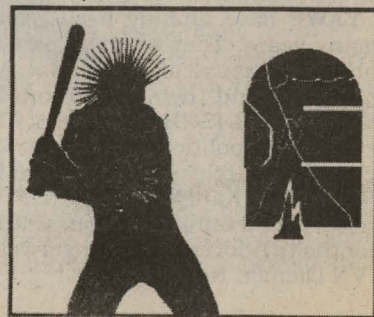
And of course you have all these big commercial places, who also do punk/hc shows now and then like **Melkweg** and **Paradiso**. This is where bigger bands play (near the Leidseplein).

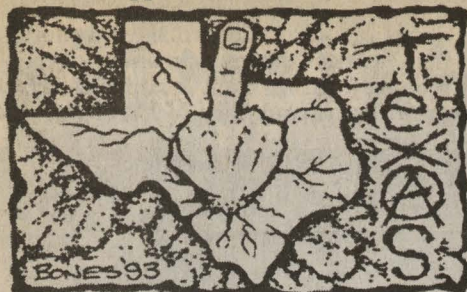
At last we want to mention some interesting labels and mailorders in Amsterdam: **Kangaroo Records** is run by Henk (we're sleeping on the bar) Tyson. He's already brought out some good fast hardcore bands, no la la la shit like TOE TO TOE, WW24, ROCKS, BLITZ BABIES, YAWP, OUTCOLD, etc. He will soon release a new 7" by DESPISED from New Jersey. He also just released a compilation with SEEIN RED, FINAL CONFLICT, BOILS, etc. called "Songs from the Gutter". Address: Middenweg 13 1098 AA Amsterdam. Tel: 020-692646,9.

Wicked Witch, the label that brought you SEEIN RED/CATWEAZLE 10" also did HELLKRUSHER, DETESTATION, AFTERMATH, HUMAN ALERT, and a lot of other hc/crust releases. Write them about it. Address: Postbus 3835 1001 AP Amsterdam.

Singidunum Records is a label who's supporting the former Yugoslavian scene. They brought out the UNISON EP. Address: see Marko of VITAMINE X (above). He made part of this scene report together with me.

Punk Hardcore SE Oi List. This is my own list of records etc. I sell lots of cheap new records and I have a big selection of second hand and collectables, I mainly sell within Europe, because outside Europe postage is high. People who put out recordings or want to sell their old punk/hc records can contact me. Also I do trades. Address: Marcel Schilpzand cilliersstraat 40 1092 VR Amsterdam, Tel: 020 6948113. OK, this was a short view on the Dutch punk/hc DIY scene. If you think we have forgotten to mention things, make your own scene report and don't complain.





Hello. My name is Mike. I have never seen a Houston scene report in the years I have been reading Maximum Rock'n Roll, and when I moved down here I was expecting to find almost nothing as far as a punk/hardcore/emo/indie scene. I was so wrong. The scene here isn't as big as one would expect from the nation's fourth largest city, but it's definitely on an upswing, and hopefully, if nothing else, this report will give someone who's about to move here the realization that they aren't moving into a vast wasteland of mail ordering records and driving to Dallas and Austin to see shows. Enough of this, on with the report.

(Disclaimer: This is in no way a full Houston scene report. This is the scene through my eyes and my perspective. I know for a fact I will not cover everything. Maybe someone else will be able to fill in where I left off.)

BANDS: There's not many active bands that regularly play out right now, and a few of the active bands have broken up, but there's a bunch of new bands forming, so be on the lookout.



The Tie That Binds,



THE TIE THAT BINDS has got to be one of the best bands in Houston. They used to be known as **BADGER**. They have since changed their name and still play really strong melodic hardcore with highly emotional lyrics and get compared to **SAMIAM** a lot. I sort of see it, but not really. They have a 7" on Abridged Records and a CD on One Foot Records still available. In the works is a 7" on Act Your Age!, a split 7" with **INJURY**, a split 7" with **GODS REFLEX**, and they will be appearing on various comps.



DIG DUG play really catchy pop-punk with similarities to bands like **ZOINKS!** and **CRIMPSHRINE**. A lot of emphasis is put on the well written pop-hooks, and they are definitely one notch above your average pop-punk band. Split 7" w/ **MILLHOUSE** on Act Your Age! and a 7" on Rebound are available now as well as some songs on some comps. A split 7" w/ ? is planned for the near future (non-flakey band pending).

LAST SUMMER is the new creation from the ashes of **SUPERMARKET ALL-STARS**. **FIFTEEN** meets **LIFETIME** w/ horns. Sound kooky? They think so too. CD planned for the near future.

BEAST are our local grind core mystery men. They're are on the new "bleeargh" comp on Slap A Ham and the new H-G FACT "No Fate" comp and will soon be releasing a 7" on Dosei Jidai.

NO REPLY is a newer band in the vein of **I HATE MYSELF** crossed with **CHRISTIE FRONT DRIVE**. Nice quiet slow parts that burst into loud powerful "screamo" parts. 7" is out now on Streetcar International Records and they are working on a split 7" w/ **INDIANA** and a CD EP.

PONYBOY plays catchy melodic hardcore with pop hooks. Two singers with a lot of vocal harmonizing. Definitely one of the up and up bands in Houston. Be on the lookout for a song on the Houston/Chicago comp. 7" coming out on rebound.

SORE LOSER just got done recording their LP/CD for Act Your Age!. Still great melodic pop-punk with a little more intricate guitar work. The dual vocals work great and give this band an even more original sound. Also have a 7" on Dosei Jidai and a split 7" w/ **NARCISSISTIC FRED'S** and a split 7" w/ **CEDAR OF LEBANON**.

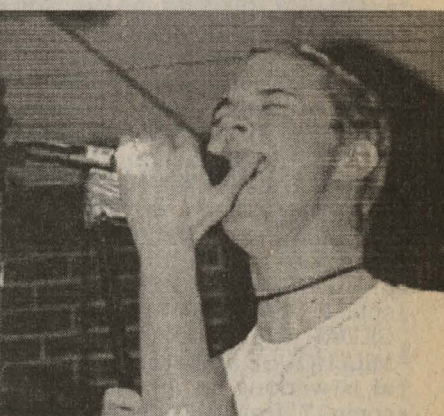
30FOOTFALL are still doing their thing. Touring a lot. They have an LP/CD out on Fearless. **RACE CAR RIOT** are comparable to **JIMMY EAT WORLD**/**MINERAL**/**SDRE** etc. etc. and have a 7" out on Red Jagwir and also have a track on the **Emo Diaries Vol. 1** CD on Deep Elm.

BLUEPRINT is still together (as far as I know) doing their unique brand of highly melodic pop, albeit much slower than the previous stuff. They haven't been very active as of late. Hopefully the future will bring more activity. LP/CD and split 7"s with **BADGER** and **JIMMY EAT WORLD** available from Abridged records.

SPAIN COLORED ORANGE is a side project for Gilbert from **BLUEPRINT**. People tell me they sound like **BUILT TO SPILL**. They'll probably have stuff out on Abridged or 76.2% records.

Hiding out so far underground that most people don't even know he exists, **RICHARD RAMIREZ** is the undisputed king of Noise. With a fan base ranging

Last Summer



from **MAN IS THE BASTARD** to **THURSTON MOORE**, he has tons of stuff out under various monikers on his label Deadline and stuff on Relapse Records.

JUNIOR VARSITY has just released a new 7" of more of their ultra catchy sing along kiddie pop. It also looks like Remedial records will be doing their third 7". They've been playing more shows lately.

JESSICA SIX has called it quits, and so has **SCHRASJ**.

CLUBS: This is where Houston is lacking. There's **Fitzgeralds/ Zeldas**, 2706 White Oak, at the corner of Stude-mont; Fitz upstairs, Zeldas down, 713/862.7580. They do almost every touring band that comes through town. Shows are usually 8:30 pm, \$5-\$8, all ages.

The Mausoleum, 411 Wesheimer, 713/526.4648, is doing shows again. These shows are late (as are most of the shows in town). They are also usually more local-oriented shows, and more often than not, garage, pop or hardcore.

I don't usually go to shows at **Emo's** 2700 Albany; 713/523.8503 or **Mary Jones**, 4216 Washington; 713/869.5263. They are bars that usually have late shows. Mary Jane's usually has garage shows and Emo's has more rock oriented shows. The only times I have gone to them they were free for over 21, and there was a cover for ages 18-21.



It looks like more people are trying to start stuff up among the community center/rented hall scene. This is great cuz club shows can only take care of so much. There really needs to be more of an emphasis here locally of doing things ourselves without the guiding hands of these clubs. We'll see what the future brings.

RECORD STORES: There are three good records stores in the Houston area worth going to. **Soundwaves**, 713/520.9283, has a great selection of hardcore/emo/punk/indie titles plus the whole selection of mainstream stuff if you're into that. The pricing on the indie stuff is more than fair. Two blocks south of Westheimer on Montrose. **Sound Exchange** at 1718 Westheimer; 713/666.5555 is on Westheimer about 6 blocks west of Montrose. Main basis is on indie stuff (punk, hardcore, emo, etc.). Prices are a little higher than Soundwaves, but still very fair. Much more of a mom and pop atmosphere. Vinyl Edge at 13171 Veterans Memorial; 281/537.2575 is on the northside just out of the city limits. Great selection and a strong emphasis on indie vinyl. Similar prices to Sound Exchange. It's a little out of the way for a lot of people, but it's usually worth the drive. Other stores have come and gone so I've been told.

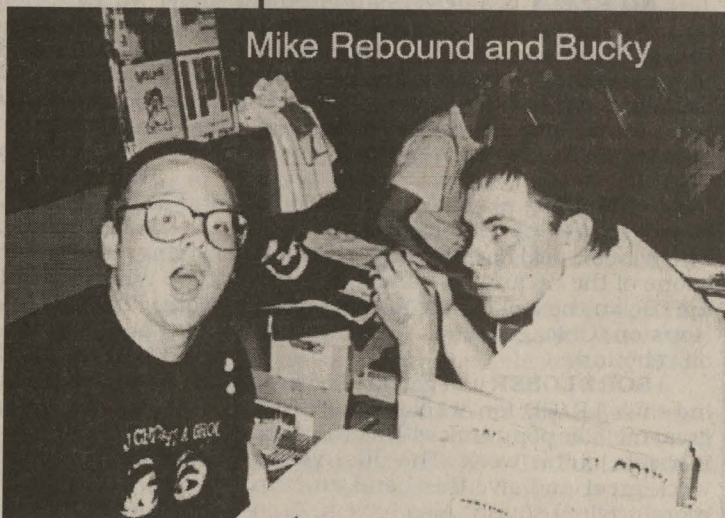
RECORD LABELS: **Act Your Age!** just put out the JESSICA SIX/SCHRASJ split 7". They also have out stuff from CEDAR OF LEBANON, DIG DUG and MILLHOUSE and a comp. 7". **Dosei Jidai** is working on the BEAST 7" and a comp. 7" featuring all Japanese bands. They also have stuff out by SORE LOSER and CEDAR OF LEBANON. **Rebound** is working on the STILLWELL 7" (Chicago) and the DIG DUG 7". They already have out RODMANS/AYA split 7" and RODMANS/GODS REFLEX split 7". **Streetcar Music International** just put out its first release, the "First Crush" comp. CD which contains songs by JIMMY EATWORLD, MINERAL, BEAST, SORE LOSER, THE TIE THAT BINDS, EMORY SWANK, AT THE DRIVE IN, JESSICA SIX, POP UNKNOWN, and many more along with stories about their first crushes. Also just released was the NO REPLY 7".

Abridged has out the BLUEPRINT LP/CD and acoustic flexi, and releases from bands like BLUEPRINT, BOY WONDER, REFUSE TO FALL, FOURTH GRADE NOTHING, and

the TIE THAT BINDS, along with some other stuff that escapes my mind right now. **Abridged** will be releasing a SPAIN COLORED ORANGE full length.

76.2% Records put out the CLOUDED CD, the CELINDINE 7", the SCHRASJ 7" and CD, the cassette version of the BLUEPRINT LP/CD, and a double 7" comp. containing the LINOLEUM EXPERIMENT, BLUEPRINT, CELINDINE and more. Once again, I am not too sure what the future holds for them. Most of these labels also do a mailorder/distro. Write each label for a current catalog.

Act Your Age!: 3244 Locke Ln.; Houston, TX; 77019. **Dosei Jidai**: 5719 Viking; Houston, TX; 77092. **Rebound**: 17019 Evergreen Elm Way; Houston, TX; 77059. **Streetcar Music International**: PO Box 11515; Spring, TX; 77391-1515. **Abridged**: P.O. Box 571221; Houston, TX; 77257. **76.2% Records**: 2055 Westheimer; Suite 165; Houston, TX; 77098.

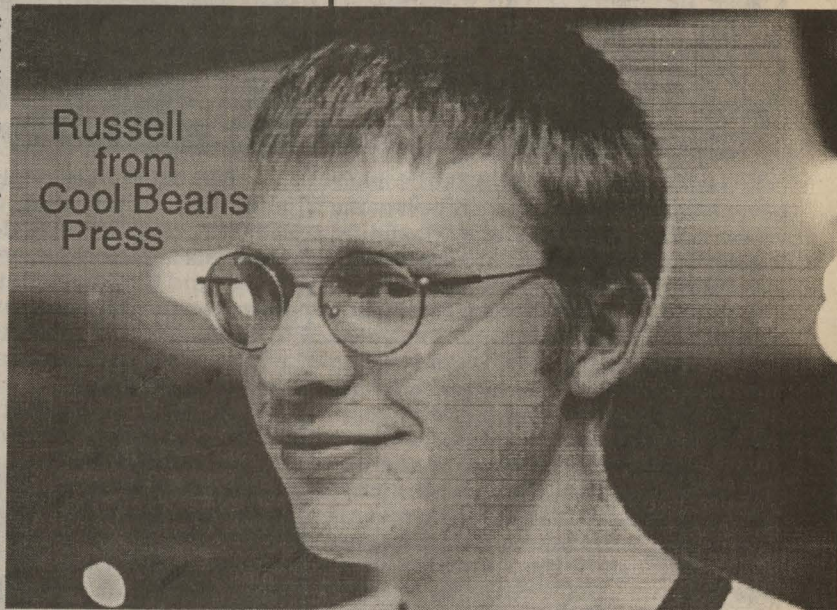


Mike Rebound and Bucky

ZINES: On the zine scene there are a few titles out there worth checking out. **Ah Lost Taco** (PO Box 131444 Houston, TX 77219-1444 send a \$1) by Butch is a mostly personal zine that usually has a lot of political info for your brain. The personal stuff'll make you sigh, the political stuff'll make you think. **Cool Bean Press** (1415 Beachcomber Lane Hous-

ton, TX 77062 all zines \$1) is an independent label that has two zines under it's belt. **Velvet Comics** is an anthology with comics from all over, a running theme are dreams and slice of life situations.

Russell from Cool Beans Press



Dance Party is an all out dance explosion, if you like to dance, you'll like this. **Paper Suitcase** (1136 Euclid Houston, TX 77009 \$1) is done by Miss J. and she knows where to hit'cha. Inside you'll find lots of pro-girl writing and lots of really touching personal stuff. She also runs a zine distro called **Ladybug**, support her! **Fall Into Place** (PO Box 10751 Houston, TX 77206-0751 \$1) is another zine of the personal genre, but it tends to lean towards more of a political stance with the writing. Anthony's pissed off and it shows. Next we have **Oi-Punk** (14107 O'day Rd. #43 Pearland, TX 77581 \$1). Don't let the name fool ya, inside you'll find...yup, personal writings of the personal kind. Finally we have **The Toilet Papers** (PO Box 11114 Spring, TX 77391 \$1), and yes it's not a personal zine, it's a brilliant, funny, offensive comic. Just to piss you off and make you laugh.

There you have a taste of what Houston (and its close surrounding communities) has to offer, I'm sure there's more out there but this is MRR and we only have a limited space. I promise you one thing, don't take this listing as a final word on the Houston scene. Look at it as a starting point, a point of reference, a kick in the ass to show that we have something to work with, but there's a lot to be improved upon.

I want to thank Kevin, Russell, Anthony, and everyone else who got together to help me compile this, and everyone who makes Houston such a rad place to live. Feel free to get in touch with me at the Rebound address or e-mail me at fxjc56c@prodigy.com. Please send all personal, Non-Rebound Records related e-mails to Mike's new address at keepin_it_real@hotmail.com. Thank you.

Bcore disc



Distributed through Ebullition

BC.59 Kepone "Sweet Irene" 7"
2-song exclusive 7". First release from Richmond's finest since the amazing self-titled album on Quarterstick

BC.58 Fireside "Let Rasputin do it" 7"
2 songs. Comparable to a less metallic Quicksand, this band could be Europe's best for the late 90's

BC.55 No More Lies "Seeds of enthusiasm" MCD
7 track CD. Great melodic parts along with brutal amrep-ish mayhem. Don't mess this country kids

BC.54 Five Missiles in orbit CD
20 song compilation with Shanty Rd., Young ones, Three Fingers, Slang and Odg. From DC sound to emo to indie rock to whatever

BC.45 Aina "Sevens" CD
12 songs. Melodic stuff between Jawbox and Jawbreaker. Include their two first singles plus new and unreleased songs.

MM.01 Aina "150 Watts b/w Test drive" 7"
New and first release from Aina's new label Marry me. Best songs to date, rocking more than ever.

BC.60 Schedule "Sentimientos" MCD.
7 songs. Dark and metallic yet emotional hardcore in the vein of Shield, Morning again and Belgium's hardcore bands.

BC.57 Sowplot "Conciencias" MCD
13 songs. Stop & go hardcore like early Agnostic Front / Straight Ahead. Check out the top ten list in last summer's MRR.

BC.56 Xmilk "Scarcity" CD
12 songs. Fast, intense and non-conformist hardcore between Refused and Abhinanda.

BC.51 All ill "Mind power" MCD
20 songs. Power violence hardcore like Spazz or Infest. Watch out for the new 7" on Sound Pollution!

BC.46 Xmilk "Function" MCD
8 songs. Fast hardcore in the vein of first Revelation stuff.

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EVANCE / FALSE PEACE 7"EP \$8

MESSED UP / THE SIGNS OF THE TIMES 7"EP \$8

SCHOOL JACKETS / BACK TO THE DANCE... CD \$10

RIOT SYSTEM / FIT THE IMAGE 7"EP \$5

FAT DAY / SMELL ME SILLY 7"EP \$5

CORRUPTED : ENEMY SOIL / SPLIT 7"EP \$6

FORWARD / FEEL THE CORE OF SELF 7"EP \$8

FORWARD / WHILE YOU ALIVE LP & CD \$16

JUDGEMENT / HAUNT IN THE DARK 7"EP \$10

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ENVY : ENDEAVOR / SPLIT 7"EP \$8

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CD - 12 songs - TotalThrash Attack - \$10

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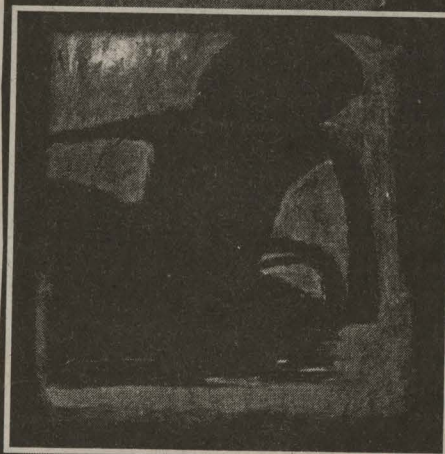
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Murder In The Headwaters? Earth First activist Dies Trying to Save Ancient Redwoods

FORTUNA, CA. (AP) — An Earth First! activist was struck in the head and killed by a falling tree Thursday while trying to block the logging of ancient redwoods, the radical environmental group said. The group said David Chain was standing among redwoods marked for logging and trying to dissuade tree fellers when he was killed. A fellow protester who fled the scene reported that the impact cracked open Chain's skull, said Earth First! co-founder Daryl Cherney, who said sheriff's deputies told the group he died at the scene.

"It's easy to get hit by a tree out there," Cherney said. "Even experienced activists or seasoned people — it doesn't matter."

Pacific Lumber Co. did not return telephone messages seeking comment. The Humboldt County Sheriff's department and the California Department of Forestry said only that they were responding to a logging accident. Earth First! had staged a 12-day protest against the logging of an ancient redwood stand along Grizzly Creek, in a ravine near the mill town of Fortuna, about 300 miles up the coast from San Francisco.

The protesters say the logging, on land adjacent to a "lesser cathedral" of centuries-old redwoods purchased under the \$495 million Headwaters Agreement, is destroying the protected habitat of the Marbled Murrelet, an endangered seabird that nests in the tops of the majestic trees.

Thanks to the Lost Vegans FNB for sending this item in.



A Dead Kennedy Mutiny At Alternative Tentacles

San Francisco—October 1, 1998

Dead Kennedys regretfully announce that as of Oct. 1, 1998, they are terminating their business relationship with Alternative Tentacles Records (ATR). Three of the four members of the band — guitarist East Bay Ray, bassist Klaus Flouride and drummer D.H. Peligro — voted on Sept. 30, 1998, to sever ties with the the label due to serious problems with the accounting to Dead Kennedys and the inability of the parties to settle the matter over the past nine months. Dead Kennedys created Alternative Tentacles in 1983 with explicit aim of treating every artist fairly and equally. ATR was an example that a group of upstart punk musicians could create and sustain and independent record label different from the majors. Jello Biafra took over sole ownership of the label in late 1986.

Recently, it was discovered that for the past 10 years ATR was paying Dead Kennedys (without their knowledge or consent) less per CD than the other artists on the label. Although claims for royalty underpayment have been presented to ATR, no satisfactory response has been received, thus setting the stage for yesterday's action by the partners.

Although invited to attend the meeting where the fate of ATR's distribution relationship was decided, Jello Biafra was not present. According to his attorney, he was "out of town." After their long association, the decision to leave Alternative Tentacles was a very difficult one for the Dead Kennedys to make. However, after extensive negotiations between the parties and their attorneys failed to produce tangible results, it was inevitable. Dead Kennedys intend to continue to operate as a partnership with Jello Biafra. Future distribution for the partnership recordings will be established and announced shortly. It is hoped that no interruption will occur at the retail level with respect to the availability of Dead Kennedys albums due to yesterday's action.

RESPONSE TO ALLEGATIONS BY FORMER MEMBERS OF DEAD KENNEDYS

Alternative Tentacles Records was advised yesterday by the lawyer for ex-Dead Kennedys members East Bay Ray, Klaus Flouride and D.H. Peligro that they had held a meeting and decided to terminate their business relationship with us. Their lawyer also advised us that as a result of this decision, we could not sell Dead Kennedys records anymore. This whole action is a sham: Their motive is sheer greed. The meeting was deliberately held behind my back while I was away on tour. With some very wild claims and heavy-handed tactics, the ex-members of Dead Kennedys are trying to destroy our label, hurt the other artists and our staff. This is an obvious ploy to manipulate and use the media to tarnish the good name of an honest record label. Now for the boring business part: Since the band's active days, Ray, Klaus, Peligro and myself have acted as a partnership called Decay Music. All partnership decisions have always been by unanimous consent. It was

a great checks and balances system when everyone acted like adults. Alternative Tentacles makes the albums, Decay Music collects the artist royalty and makes sure all the ex-Dead Kennedys members get paid. There are no middlemen, agents, or major label-style "promotional" expenses sucking away money that should go straight to the artist. East Bay Ray has falsely accused us of deliberately underpaying Dead Kennedys royalties for the past 10 years. This, despite a full disclosure to Ray, the purported business manager of Dead Kennedys, and his yearly approval of all the royalty accounting procedures used by Alternative Tentacles. Ray bases his allegations on the fact that from 1989 to 1997, Dead Kennedys royalties were based upon a suggested retail list price (SRLP) of \$10.98 for a Dead Kennedys CD. Ray agreed to this SRLP in 1989 and did not ask that it be changed until 1997 when he demanded that Alternative Tentacles start calculating the royalty on a \$13.98 SRLP, approximately \$1.00 higher than many other independent labels. In response we offered to correct the situation and recalculate the royalty according to the actual changes in the SRLP over the last ten years. Beyond that, I offered to make the calculation retroactive to 1989 and make up the difference from my own royalties. They never responded to our offer. We offered to let Ray go over the Alternative Tentacles books to make sure they were accurate, but he hasn't. Instead he has drawn the other ex-members into a no-win situation of extreme ill will. It sickens me.

Their mean-spirited attack traces back to my refusal to allow "Holiday In Cambodia" to be used in a Levis a TV commercial (for Dockers Khakis, no less). I respect how much Dead Kennedys' music and message means to people. I am very grateful that people care so much about our albums after all these years. It means the world to me. I can think of no worse way to stab our fans in the back than to sell out to Levis. In retaliation for my refusal, ex-members of the band are making the baseless claims that Alternative Tentacles and myself are deliberately ripping them off. Nothing could be further from the truth. Through thick and thin, we have made sure that everyone we owe money to is paid every dime we own them — even if it meant paying them out of my own pocket. Other incidents of Ray going behind my back include licensing the Dead Kennedys version of "Viva Las Vegas" to the "Fear And Loathing In Las Vegas" film and soundtrack on Geffen Records. They also claim they own all the Dead Kennedys songs that I wrote and can do whatever they want with them. If that's not enough, they are holding hostage my share of the royalties that Alternative Tentacles has already paid to Decay Music in good faith.

For the 12 years since the band broke up, Ray, Klaus and D.H. have earned enough steady royalty money while on our label to live comfortably without having to work day jobs. Very few punk bands have been able to do this. But are they satisfied or grateful? No! All they can think of is how they

continued on page two

MIRR NEWS

Seven Arrested at Queen's Park as Activists Mark Third Anniversary of Welfare Cuts

Seven activists were arrested at Queen's Park today in a demonstration to mark the third anniversary of the devastating cuts to welfare enacted by the Harris government October 1, 1995. Pointing out that these cuts have led to deaths on the streets from hunger and homelessness, five individuals—Matthew Behrens of Toronto, Sue Breeze of Windsor, Mandy Hiscocks of Guelph, Don Johnston of Toronto and Sandra Lang of Toronto—poured a blood-like substance on one of the historic arches at Queen's Park. They then sat in a small circle and sang with a group of about 40 supporters until extra police and Queen's Park security called on all present to leave.

The five blood pourers refused to leave, insisting that they had a right to honour all victims of Harris government policies. They were eventually arrested by Metro Police, charged with trespassing, handcuffed, and placed in a police wagon.

Two others—Father Bob Holmes and Deborah Sharpe—were arrested simply for standing in the support crowd in a clearly public space. Holmes, a Basilian priest, was treated particularly brutally. After questioning why he could not stay in the public space with a banner that read "United Nations Calls on Ontario to Support Human Rights," Holmes was tripped by police, thrown face first to the ground, had a knee placed heavily on his back, had his glasses broken, and wound up with real blood dripping from a skin abrasion. Stating that he was willing to walk to the police wagon at that point, an officer replied, "The hell you will," and four officers dragged Holmes to the waiting van, in handcuffs.

Some members of the group were handed official ban and bar letters from the sergeant at arms, banning them from Queen's Park for an indefinite period of time, and for no stated reason. Failure to comply with this letter, it reads, will result in further arrests.

All were released about an hour later at 52 division, and will appear in court November 4 to set a date for trial. While the media asked why the group members felt they had a right to "deface" the building, protesters replied that the real damage had been caused by the cuts and policies which have dramatically increased hunger and homelessness, eased environmental protection regulations, and cut funding for women's services and shelters which might have saved the lives of many women who have been murdered by men over the past three years.

Toronto Action for Social Change is a part of IU 670, Industrial Workers of the World. For more information on TASC email <BURCH@WEB.NET>



Page Two

continued from page one

should have made even more money. Klaus Flouride and D.H. Peligro have been two of my dearest friends for 20 years. If all our friendship and history as a band means to them is money, that makes me very, very sad. What they are doing now suggests to me that they not only hope to destroy Alternative Tentacles Records, but also break up the Decay Music partnership. Already their lawyer is threatening to sue our distributor, Mordam Records, and even our printers and pressing plants, even though they have no legal right to the albums. We have been making every effort to resolve these issues. All Dead Kennedys titles will continue to be available exclusively from Alternative Tentacles, as always.

And don't ask me about reunion concerts any time soon.

Jello Biafra

CALENDAR

BAY AREA ANARCHIST BOOKFAIR

March 27th 1999

10am-6pm

The Hall Of Flowers in Golden Gate Park
call 415 431 8355 for more info.

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Send all event listings to one of the address' listed presently in this news section. Send them a couple of months in advance, and if you think that the event you are putting on is worthy of an article or explanation, then DO IT YOURSELF!



McRip-off



Costing the Earth

In Negativland's Plus Column
The Group's Victory Changes the Rules on Sampling

By Mark Jenkins
The Washington Post
Sunday, September 20, 1998

In its long-running guerrilla campaign against major media corporations, the West Coast "experimental music and art collective" Negativland has won a small victory. After being refused by five pressing plants, the group has managed to issue its latest CD, "Over the Edge Volume 3: The Weatherman's Dumb Stupid Come-Out Line."

And as a result of the group's efforts, the Recording Industry Association of America (RIAA), a trade group based in Washington, has revised its guidelines for recordings that use "samples" of other recordings.

According to Negativland member Mark Hosler, the CD was originally supposed to be pressed by Disctronics of Plano, Tex., which has manufactured the group's discs for the last four years. The company refused to handle the new release, Hosler said, because of RIAA warnings that pressing plants may face copyright infringement lawsuits for manufacturing CDs with material that has not been properly "cleared" -- that is, approved by the copyright holders. Hosler said that pressing plants have interpreted the warning to include "samples," fragments of sound usually reproduced from other recordings. Repeated attempts to contact Disctronics executives for comment were unsuccessful. RIAA President Hilary Rosen says the association encourages pressing plants to call it for guidance on copyright issues, but it had no role in any decision not to press the Negativland album.

"We have not gotten a single call from a CD plant about this work," she said. "We're certainly not the cause of their problems." The RIAA has provided voluntary guidelines to pressing plants, Rosen said, but "our program is geared toward preventing privacy, not preventing sampling. We have never sued or litigated any action against any pressing plant on behalf of member companies for product that was sampled."

Sampling involves electronically copying a snippet of sound and using it to make a new recording, often by repeating -- or "looping" -- the sound to create a rhythmic motif. Long common in hip-hop and electronic dance music, the technique is now used in most other genres of contemporary music as well.

Many prominent performers, including L.L. Cool J, Biz Markie and Massive Attack, have been sued for allegedly using uncleared samples. In Britain, the Justified Ancients of Mu Mu (also known as the KLF, short for Copyright Liberation Front) were forced to withdraw an album because it contained unauthorized Abba samples. Recently, sampling controversies have been settled with checks rather than lawsuits: The Verve, for example, forfeited the songwriting royalties from its "Bitter Sweet Symphony" because it used a snippet from an album of orchestral arrangements of Rolling Stones songs.

Negativland supports the RIAA's anti-piracy actions, Hosler said, but believes that the trade group's guidelines intimidated pressing plants.

"Look who they represent," he said. "They're not just a minor organization that said, 'Here are some guidelines you might want to think about.' They represent 90 percent of recorded music in the United States. So when they issue things like that to pressing plants, it's like telling them what to do."

After an e-mail campaign by Negativland supporters, the RIAA last week added a new paragraph to its guidelines. It reads, in part: "Some recordings presented for manufacture may contain -- as part of an artist's work -- identifiable 'samples' or small pieces of other artists' well-known songs. In some instances this sampling may qualify as 'fair use' under copyright law, and in other instances it may constitute copyright infringement. There are no hard and fast rules in this area and judgments on both 'fair use' and indemnification must be made on a case-by-case basis."

"Fair use" allows artists and commentators to reproduce parts of copyrighted works in another work that remarks on the copyrighted mate-

rial. Hosler noted that PepsiCo has taken no legal action against the group's last release, "Dispepsi," even though it includes snatches from, he said, "hundreds" of Pepsi commercials. (Curiously, British "big-beat" remixer Fatboy Slim used a Negativland sample in a song, "Michael Jackson," that was just licensed by Coca-Cola for one of its commercials.)

Negativland concedes that its recordings use samples that have not been cleared; its new CD includes unauthorized samples from Pink Floyd and the Village People. But the quintet's work is "collage," Hosler argued, and thus allowed under fair use provisions. "Copyright is a limited right," he said. "It's not an exclusive property right."

Many mainstream musicians use uncleared samples and never run afoul of copyright law, Negativland argues. Hosler cited Nine Inch Nails, the Beastie Boys and Beck among those performers who clear samples only when their source is obvious. "It's just sort of this big game that people play," he said. "If you've mutilated it, messed it up, altered it enough, you don't clear it." In a recent interview with The Washington Post, the Bristol musician Tricky said he didn't credit most of the samples on his latest album " 'cause you couldn't recognize them anyway."

But Negativland doesn't have the commercial clout of major-label recording artists. The group pressed only 2,000 copies of "Over the Edge Volume 3," which was issued last week, three weeks after its original release date.

This is not Negativland's first clash with the music industry. In 1991, the group and the label for which it then recorded, SST, were sued by Island Records over a song called "U2." Island argued that the record was packaged so that consumers might think it was a song called "Negativland" by the band U2, rather than the other way around. SST agreed to delete the record, but Negativland scored a public relations coup when Hosler called U2 guitarist The Edge and asked him to help pay the group's legal costs in the suit. (The guitarist expressed his sympathies, but no check was forthcoming.)

After that conflict, Negativland founded its own label, Seeland, so as to be directly responsible for the work it releases. The threat to its ability to press CDs, Hosler said, "scared the living hell out of us. It's one thing for us to take the risk ourselves. We will take the risk. We think that everything we do is very defensible in a court of law under the fair-use guidelines of the copyright act. But we're looking at a situation where that could be taken away from us. We don't even have a chance to publish our own work."

After Disctronics declined to press the album, Hosler said, four other plants also refused. The group finally submitted the master tape anonymously to a smaller, unidentified plant, despite some reluctance to do so. "I want to be up front," Hosler said. "We're not pirates. We're not illegal. I don't want to act like I'm doing anything illegal."

Hosler attributes Negativland's dilemma to multinational corporations that "want to own and control everything they can. The idea that there's a gray area, that there's some instance where somebody should not be profiting from someone else's transformative reuse of their work is anathema to them."

Ironically, he notes, Negativland's work frequently addresses "how corporations are influencing our culture. If you have a world where your culture is all privately owned by these gigantic transnational companies, that's a bad thing for art, for science, for creativity."

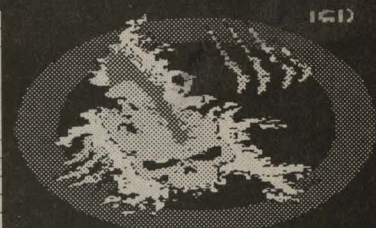
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MRR NEWS:

C/O JAY UNIDOS

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While these events were important, just about everyone agreed that the ultimate success or failure of CR would be determined by what people did after the conference when they returned to their work places and communities. The stakes are quite high. In the previously mentioned speech, Angela Davis made the point that "either the prison industrial complex will become a way of life ... or we will abolish it all together." But what exactly Davis meant when she encouraged abolishing the system was unclear. Many of those in attendance would describe themselves as revolutionaries and would argue that nothing short of a revolutionary change can solve the problems of the prison system. Others, although perhaps not a clear majority, hold a more moderate view and believe that radical changes can be successfully accomplished without revolution. But there did seem to be general agreement that the movement would have to be radical and work hard to avoid unintentionally reinforcing the strength of the prison system as other prison reform movements have done. That this is a very real danger was made clear by Patricia O'Brien, the director of the University of California Humanities Research Institute, in a panel titled "Histories of Prison Reform." O'Brien argued that in the past well meaning prison reformers have added legitimacy to the corrections system by removing the system's most unsavory aspects with out changing it fundamentally. One pitfall that otherwise radical movements have often fallen into is relying on so called liberals to enact change. Numerous speakers spoke out against the Democratic Party, saying that it is part of the problem and not the solution. And it appeared that majority of those attendance agreed with this analysis. During the conference a letter from Maxine Waters, a Democratic congresswoman who is one of the most liberal in the U.S. House of Representatives, which included many suggested reforms in the criminal justice system. While the crowd cheered some of these changes, the end of the letter was greeted with chants of "Keep Assata free." This being a reference to the fact that Waters recently cast a vote calling for the extradition of Assata Shakur, a former political prisoner who having been liberated from the prisons of New Jersey, now resides in Cuba. Along with a distrust of Democrats, the "Keep Assata free" chants also reflected the near universal support of attendees for the over 150 political prisoners and prisoners of war who are held behind bars by the U.S. This is important as it stresses the connection between the emerging movement against prisons and other social movements which fight for political, economic, and social justice which the political prisoners and POW's were involved in. Similarly many activists were eager to draw the connection between the growth of prisons and attacks on education such as tuition hikes and the elimination of remedial programs at the City University of New York and attempts to eliminate affirmative action in states such as California, Texas, and Michigan. Despite the supposedly booming economy it appears to many that very destructive seeds are being sowed. With attacks on educational opportunities many are finding that they are being forced into low paying service jobs while more and more of those who would otherwise work in those service jobs are winding up in prison. This gets to the heart of the problem that many see with the prison system. Rather than being something removed from everyday life, the prison system is simply the most brutal manifestation of the lives faced by most people in the U.S. In a session focusing on inmate resistance Frank "Big Black" Smith, a leader in the 1971 rebellion at Attica State Prison in New York, described prison as "maximum jails" and "free" society as being "minimum jails." Smith would go on to say that both prisons and the larger society needed to change and reminded the crowd that "none of those things can happen without you." In slightly more exotic language David Gaither of The Beat Within, a publication which features the writings of youth who are currently in detention centers, said "we're asking people to rebel against society." In that statement Gaither reflected the hope of those involved with CR, and the broader anti-prison movement as well, that the fight against prisons can become a fight to build a just and humane society where people are neither locked up in cells or involved in destructive and hurtful activities that presently often lead people to prison.

GRAY MAN SAVAGELY BEATEN IN WYOMING

Oct. 9 - LARAMIE - An openly gay student at the University of Wyoming - a diminutive man who wanted to dedicate his life to the fight for human rights - was savagely beaten and left to die for up to 18 hours on a wooden ranch fence outside Laramie.

Three University of Wyoming students - ages 21, 20 and 18 - were arrested Thursday in connection with the beating. Authorities said they expect more arrests and are not discounting that it was an anti-gay hate crime. Matthew Shepard, a 21-year-old political science major, was found tied to a fence "like a scarecrow" 1 mile east of Laramie on Wednesday evening. He was unconscious, and his skull had been smashed with a blunt object; he also appeared to have sustained burns on his body and cuts on his head and face, his family said.

Shepard almost died of blood loss before passers-by discovered him, said his uncle, R.W. Eaton of Denver.

Friends said they last heard from Shepard on Tuesday evening when he called from a bar. He was found Wednesday evening by two motorcyclists who at first thought he was a scarecrow because of the way he was positioned on the fence, said Albany Co. Sheriff Gary Puls.

Shepard was transported to Poudre Valley Hospital in Fort Collins, where he was in critical condition in the intensive-care unit Thursday night. He remained unconscious and was clinging to life with the help of a respirator, hospital officials and family members said. Neither authorities nor friends and family could immediately confirm that the brutal beating was motivated by Shepard's sexual orientation. However, Shepard had been beaten up twice in the recent past - his jaw was broken last summer - and he attributed those attacks to his open homosexuality.

His small size, open personality and homosexuality combined to make him a target for viciousness, those who know Shepard said. Puls, who initially characterized the attack as a "hate crime," was later asked if it was an anti-gay attack. "At the present time we are not confirming that," Puls said.

Shocked friends and family, keeping vigil at the Fort Collins hospital, described Shepard as open, loving and slight - 5 feet 2 inches tall, weighing 105 pounds. His boyishness is highlighted by the braces on his teeth, said his aunt, Roxanne Rose of Denver.

"He's a small person with a big heart, mind and soul that someone tried to beat out of him," Eaton said. "Right now, he's in God's hands."

His aunt and uncle described Shepard's appearance as horrifying, with wounds concentrated on his head and face. The most severe blow was inflicted with a weapon akin to a rifle butt or baseball bat and probably caused irreparable brain damage, Eaton said.

"He looks like hell," Rose said. "I can't explain it. I don't know how to explain it. He is hanging onto life by a thread."

Said Eaton: "It's like something you might see in war."

The trio awaiting arraignment today are: Russel Arthur Henderson, 21, of 3443 Fort Sanders Drive, arrested for investigation of attempted first-degree murder; Chastity Vera Paisley, 20, of the same address, arrested for investigation as an accessory to the crime; Kristin Leann Price, 18, of 751 N. Fourth St., arrested for investigation as an accessory. Efforts to pass hate-crime legislation in Wyoming have failed repeatedly because critics have said it would give homosexuals special rights. Mary Johnson, executive director of the American Civil Liberties Union in Wyoming.

By Coleman Cornelius, Kit Minter and Jim Hughes
Denver Post Staff Writers
October 9, 1998

NOTE: Shepard died shortly after
this article was written.

Profane Existence Collective Comes To An End

Dear friends and Supporters of the Profane
Existence Collective,

On October 11th, the workers/members of the collective made a decision to cease operations of activities under the name Profane Existence. This action will go into effect immediately and will result in cessation of most collective functions within the next six months, including the end of Profane Existence Magazine, our wholesale and mail order distributions, and all new releases on Profane Existence Records.

This decision has been a long time coming, with serious talk of ending Profane Existence going on for the past year. Some longtime collective members had already begun phasing out their level of commitment earlier this year. By totally ending the collective now, we are hoping to do so on a high point, not wait until it totally collapses in on itself in a huge mess.

There are numerous reasons behind ending PE and we feel that they should be fully explained. This letter is not an attempt to lay blame for the demise of Profane Existence, but to explain why we made this decision for ourselves, and what our immediate plans are to wrap up all of the loose ends.

OVERWHELMED

Profane Existence has always been a very all-consuming undertaking for those who have chosen to take on the task. Long, stress-filled hours and often thankless shitwork have always taken their toll on our collective members, our current staff not excluded. We have lost several of our most productive workers through burnout over the years and it is a thing we still face every day at PE.

Over the past two years we tried to alleviate some of this overwhelming work load and stress by scaling back the activities of the collective. We eliminated our screen printing operation, cut back the number of records and books we distribute, and moved PE to a smaller space. However, all of this effort did little to alleviate the problem because there are always new projects, problems and emergencies that need our attention. We've tried to scale it back to a more manageable level, but there is just so small we can make the collective and still call it PE. WE HAVE NO LIVES

Balancing commitments to PE has also meant making huge sacrifices in our personal lives. We have missed countless beautiful days outdoors because of our commitments to PE kept us working inside. We have missed an equal amount of good nights' sleep due to overwhelming stress we bring home with us at night. We have missed weeks and months of our lives that could have been spent with friends and loved ones. While we harbor some (perhaps foolish) ideas of putting the revolution first, in reality it is our families, friends and loved ones whom we would rather give the bulk of our attention to. While we still want to be active, the level of commitment needed to maintain the PE collective pretty much has excluded having any time or energy for anything else at all.

THE PAY SUCKS

We would also be liars to ignore the financial reasons for ending the collective. We believe in the DIY ethic that our products should be self-produced on a grassroots level and as cheaply and possible. However, we also believe that a fair day's work deserves a fair day's wage! Profane Existence has a history of just barely being able to keep on going, being stuck in an endless cycle of debts and bills that has always plagued the DIY punk movement. Money to pay collective workers' wages has always come secondary to payments for the distribution inventory and for PE projects. When wages could be paid at all, they were often late, and far less than comparable pay in "regular" jobs. In the past it has been possible for PE workers to get by with money from outside sources (i.e. part time "real" jobs or other creative means) or else just barely expect enough money for basic necessities. The reality we are facing is that two of the current collective members now have children whom they must also support. The little wages paid by PE just aren't enough and these collective members must move on to better paying jobs. We will not be irresponsible parents, no matter how important our work.

THANK YOU

In the 10 years that Profane Existence has been publishing, distributing, propagandizing and agitating, it would be hard to say that we don't all feel much more enriched with the experiences and knowledge we have gained. By quitting Profane Existence, we are not giving up on our politics or beliefs in the truly underground DIY punk ethics. We are extremely hopeful that we have been able to inspire and educate through our efforts and that the movement will flourish after PE is gone. All of us at Profane Existence will still be actively involved within the movement and will probably collaborate on similar, but much smaller, projects in the future. For all of those who have supported us financially, emotionally, or otherwise, we send out our heartfelt thanks. We also want to thank all of those who have worked with the PE collective in a cooperative fashion, be they bands, distributors, record labels, magazines, and other generally outstanding individuals. However, the most gratitude of all goes for those who have risen above and beyond the call of coolness for donating their time and money to make the prisoner sub fund work, as well as help the other benefit projects initiated by Profane Existence: you are the greatest! If there was a way to thank everyone individually, we certainly would, but we don't want to make a list because of fear we would leave someone out.

Until we cross our paths again, thank you and
.... UP THE FUCKIN' PUNX!!!

Profane Existence Collective
Minneapolis, October 12, 1998
506th anniversary of the beginning of Native genocide in the Americas.



WHAT'S THE SCOOP?



by Hal

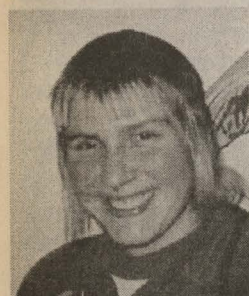


Jinx, New York

Oh, you have to turn it off (the tape recorder) and give me a second... "Little Diane" by Dion and the Belmonts.

Ivy McClelland, San Francisco

There was no song cuz we were outdoors desecrating a church by my house.

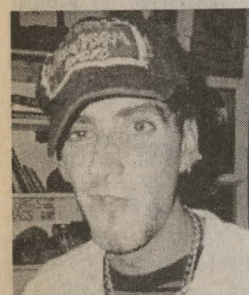


Sara, San Francisco

DAS N EFX

Tristan Tozer, Sactoe

Uh, I don't wanna think about it...I think it was "Unbelievable" by EMF 'cuz KWOD 106 was on and we didn't think we were gonna do it and then it started happening and DANANAAANAA NANANAAANAA...it was terrible.

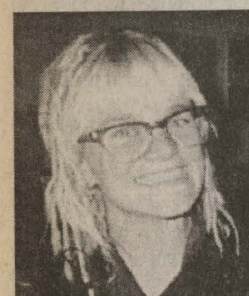


Billy, that squat on market in Frisco

I don't think there was a song, but Bad Brains had a lot to do with it.

Roseberg, Oaktown

The Tootsie Roll song.

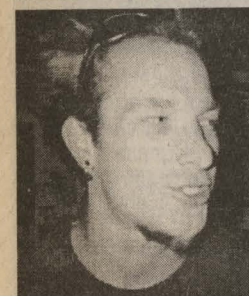


Caroline Collins, San Francisco

There was no music playing just a lot of heavy breathing.
<what would you have liked it to be?>
Something by Depeche Mode.

Mila, Sacramento

I wasn't listening to one, but i had one in my head. But I can't think of what it was called... I could hear the springs creaking from the slut upstairs. She was like a bunny She would fuck all the time... ..the song in my head was "OBSESSION!"

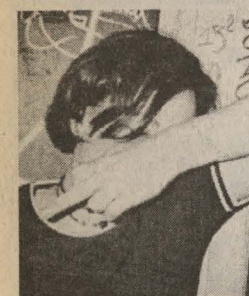
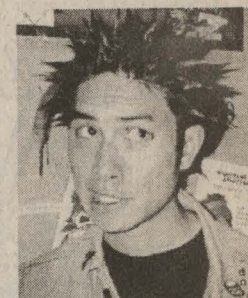


Billy, Frisco

There was no music playing... complete and utter silence.

Simon, San Francisco

I haven't lost my virginity yet.



Kris Rockass, San Francisco

I can't remember, but we were listening to a lot of Septic Death, Red Hot Chili Peppers and URG the music war. Especially Gang of Four.

Today's question: "What was the song playing when you lost your virginity?"

Asked at Mission Street Records in San Francisco

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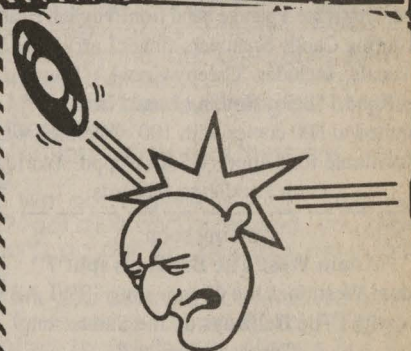


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the Grups

(Zero5&6)

The Gr'ups came and went and surely would've been relegated to East Bay punk history had we not snagged up their s/t 1st 7" and their "Buildings Are The Purtiest Trees I've Seen" 7". Featured Jesse Luscious (Criminals), Matt Freeman (Rancid, Oplvy), and Kamala Parks (Cringer, Naked Aggression)

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(Zero4)

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(Zero3)

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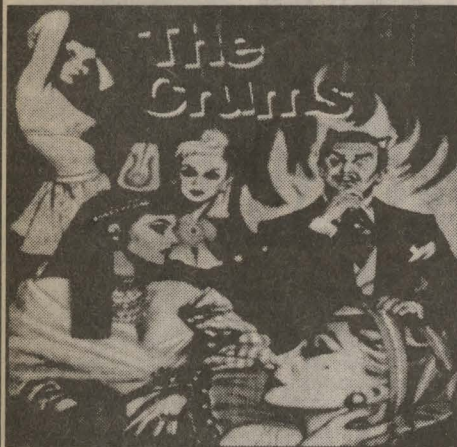
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New Candy Snatchers/ Adam West split 7"

The Candy Snatchers take on the Teenage Head classic "Picture My Face," while Adam West delivers garage mayhem with "Vanilla." Limited to 500 copies with 100 on colored wax. Available for \$4ppd (USA), \$6ppd (World) from Fandango Records.



Debut 4-song 7" EP from The Crums

The Crums are a garage band from Virginia Beach featuring Candy Snatchers singer Larry May on vocals. Includes "Creepy Crawl," "Haunted Road," "I Got Nothing," and "Oh Yeah!" Limited to 500 copies with 100 on colored wax. Available for \$4ppd (USA), \$6ppd (World) from Fandango Records.

Coming soon:

Adam West/The BellRays split 7"

Adam West does the Cream song "SWLABR" while The BellRays do the Saints song "Night in Venice."

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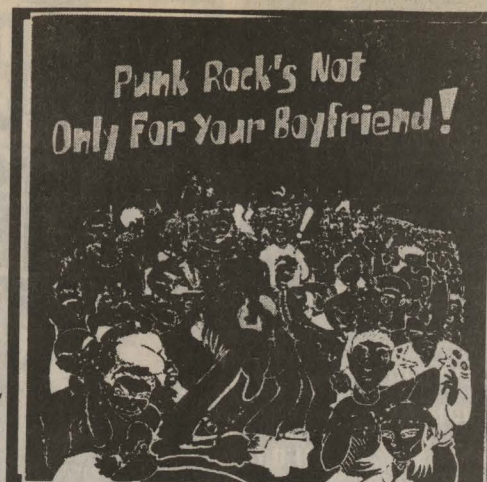
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the real kids

The Real Kids are one of those bands. A band I can't hear enough; everytime is like the first time. I stumbled across their reissued LP on Norton records—I had never even heard of them before—and bought the record because it looked like it might be kinda good. To this day, three years later, I consider it to be one of the best records I've ever heard. Musically, it changed my life. The Real Kids were around in various forms from 1976 until about 1983, with a few brief interruptions, calling Boston home for most of that time. Coming out for the first time in seven years, The Real Kids played two nights at Coney Island High in New York City this past September. Disregarding all rational financial thinking, I flew out for what could be my only chance to see the original Real Kids. They did not disappoint; John (guitar, vocals), Allen (bass), Billy (guitar) and Howie (drums) thundered through two sets with (more than) the energy and urgency of a buncha 18 year olds. Thanks to Billy and Miriam for helping me get this interview. Words and photos by Mark Murrmann.

What have you guys been up to lately?

Allen: I've been playing with Steve Cataldo, who was in the Nervous Eaters. And until about two months ago, Howie was playing with us. We were doing a blues band, playing mostly blues and doing club work. Howie is not doing that with us anymore, but I've been doing it. Kind of continuing the Nervous Eaters. I live on Cape Cod, so musically I'm not as active as I used to be. And I have a job and things.

Billy: I have a band called the Varmits, which is some old guys from the Classic Ruins and myself. We're playing around Boston, you know, small gigs, not really making any money but we're playing pretty regularly.

Howie: Well, I haven't been doing anything for six months, music-wise. Until this. Before that, I was playing with Allen.

John: For the past few years I've had a band called the Devotions together. We were playing around a lot around Boston. That band broke up a year ago and I've got another band together now. We're doing a tour in Spain in November. You know...Boston's changed a lot since the last time, like when we were together playing. The scene's a whole lot different, there's not that many clubs. There's no real scene anymore. And also, I'm 43 now I don't really feel like putting together a band and going out playing Monday and Tuesday night auditions anymore. We're not really sure...this particular line-up many continue to do

some work in the future. We need to discuss it. So far we haven't. Maybe we'll get together to do some recording. Maybe we'll continue to play. We do a lot better playing down here (in New York) than we do in Boston. Like that crowd last night...that crowd, I was shocked at how good that crowd was. In Boston, a lot of people...it's not that they don't like us, the scene is just disassembled. It's gone. Everybody's gotten old and drifted off to their jobs and their loved ones or whatever. It's not that easy.

MRR: Any good bands coming out of Boston at all these days?

John: Not that I know of. If there are, they're hiding.

Allen: We don't get out that much, you know? I got a job and I work and...you know. We don't go out to clubs that much anymore.

John: Me and Billy and Howie all live right in town. I can speak for myself, I don't go out that often to see bands. There's not that many bands to see. There was a time when there was a lot going on and you would want to go out to see some band. You'd hear about some band that was really good and you'd want to go see them. Now there's just not that many clubs, there's not that many bands...

MRR: What brought about this reunion? How did this happen?

Allen: Somebody wanted us to play.

John: Yeah, some guy from Boston had originally wanted us to have us play for some

the real kids

graduation party. It was just some kind of fluke kind of thing. That fell through and the girl Kelly, who books this place (Coney Island High), had heard about it because she's from Boston. She said, "Is that true that you guys are gonna play this gig?" I said, well, I don't think it's gonna happen. She said, "would you guys consider playing down here?" I said, well, we'll consider it I guess.

Howie: We rehearsed Thursday night, we played last night and we're playing tonight, so it's three times we've played in the last, what, 8 years? 5 years? When was the last time we played?

John: '91

MRR: That was the last time you guys played together?

All: Yeah.

Howie: 7 years; and just these last three days. That's it.

MRR: For only rehearsing once in 7 years, you guys sounded incredible.

John: Well, don't forget though, we rehearsed a lot thought when we were young. We played a lot, seven nights a week. We rehearsed constantly. And we've all been playing.

Allen: Musically, we've all been active, so it's like when we get together, the songs, we played them so...we just played them a lot.

John: It's also easier when you got a crowd like that.

Allen: The songs are easy. It's rock 'n roll. I was amazed myself when I went to rehearsal on Thursday, I was hoping we could have gotten more practices in, but I couldn't get into the city, because I live about an hour, hour and a half drive from the city. We got in on Thursday night, it was like, wow, I remember all this stuff. It was like we never stopped. It was amazing. It felt good. It always does when we get together. This band has a tendency, this particular...all of us...it really does feel good to play together. I think anyway.

MRR: A little history stuff...when did the Real Kids start, what brought it about?

Allen: We started in...

John: February of '76.

Allen: That's right. February of '76. Me and Billy just moved into the city pretty much from outside the city, North Shore. I moved into the city and we were playing in a band and we...I don't know what happened. It was Jonathan Richman...

Billy: We were doing a lot of covers, we didn't really have a songwriter. Jonathan Richman says, "I know a songwriter."

Allen: So John came down to the place where we rehearsed, we hit it off. So the three of us really hit it off. Well, actually it was called the Nervous Eaters, before the "real" Nervous Eaters. It's all incestual. The Nervous Eaters were part of the same hometown and all that. It was the Nervous Eaters and like I said, Jonathan Richman says, "I know this songwriter, John Felice." Billy and I had seen Felice in The Kids a year earlier or something. And we said, "Yeah, he's cool, we like that..." and he came down and we hit it off really well. We had heard Howie at a club playing with a band called Mickey Queen and the Mez and we approached him at that time and he said, "yeah, if you guys get something together, if you get something going, give me a call."



Howie: I didn't say that.

Allen: Yeah you did. Then what you'd say?

Howie: I said, get something together...

Allen: Yeah, you came down and rehearsed with us.

Howie: I know, but I didn't say that...

Allen: Yeah you did! You said if we get some original material. That's how I took it. You said, if you get some original material, if you get something going, you'd be interested. We didn't have anything going.

Howie: I don't remember saying that. I just remember listening and coming down to the practice space.

John: Not when I was there. You were there before I ever showed up.

Allen: That's what I mean. You were down there before Felice.

Billy: You were down there looking for Felice. We found him on the street one day, just walking around downtown. We saw him. We had to hang out the window. We knew we could find him if looked hard enough. Boston's not that big of city.

Allen: Yes! Right. That's it!

Howie: Oh, was that when...

Allen: Yes! You said, your exact thing was—I remember this because we really wanted you in the band. You said, "You guys get something together, then I'll think about it."

John: And when I started playing with them, they kept saying, we got this drummer, this guy Howie, you gotta fucking see this guy.

Allen: Don't you remember...? This I know is true because I remember this like it happened yesterday, right? Me and Billy were driving around and you were playing with the Mez. I walked right up to the stage and said, come down to our rehearsal space.

Howie: I remember that.

Allen: And you did. Then you played with us. It was me, Billy and Steve Gulliano.

Howie: Who was the singer?

Allen: Probably me. I was the lead singer. And that's when you said—I don't know your exact words—if you guys get something together, give me a call. That's when we tracked you down and we had Felice and you came down and played with Felice.

Howie: I remember the singer...who ever was singing, singing "Smoke On the Water."

Allen: No. No. No.

Billy: Wrong. I think you were dreaming.

Allen: I think you had the wrong space. Billy was there, what's your take on it?

Billy: We had seen you play. We said, "we like the way he plays, we should get him."

Allen: Before John, he came down to the rehearsal space. He played with me and you and Steve Gulliano, we were doing covers.

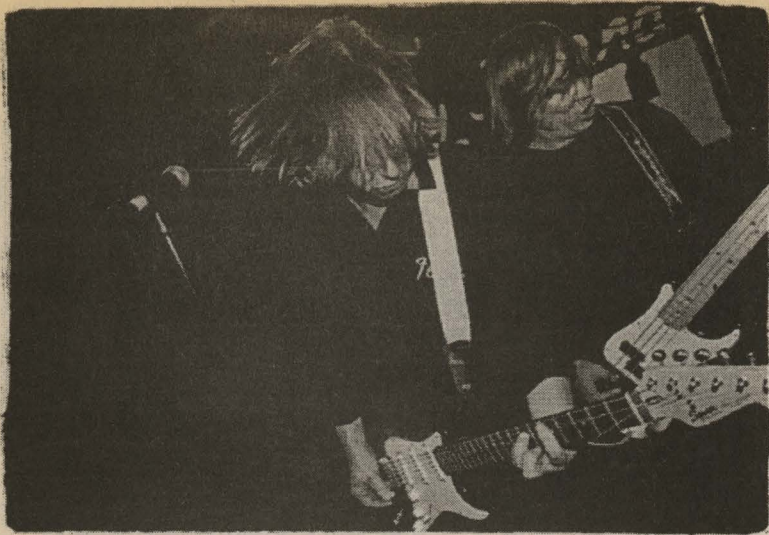
Billy: Anyway, we eventually got Howie...

MRR: How long were you guys playing before the first record came out?

Allen: Oh what, we started in '76, we recorded it in '77, it came out the first day in '78.

MRR: How did the label in France hear about you guys?

John: Well, the first thing we ever recorded was the fucking Sponge single and that was Philippe Garnuette, he was a journalist for Raw Control magazine. He was in the States, he saw us play at Cantone's and he wanted to make a record with us. He took his own money and paid for us to go into the studio to record "Common" and "All Kindsa Girls," put his own label called Sponge together and I think they made



the real kids

a few thousand copies of that record. That came out in France. Because of his writing for *Raw Control* we had an outlet for people to know about us over in France. He was like our champion over there. Now, the Red Star record didn't come out in the U.S.; it was only available as an import, but everybody knew about us. So when Willy Loco and those guys, who was always playing over there, he went on tour with New Rose. The guy who ran New Rose got in contact, tried to get a hold of us. And that's how we became popular in France. Through pretty much Philippe Guarnette, his articles in *Raw Control*. There was nothing...I mean, that single, there wasn't that many of them made, there was only a few thousand of them made, a lot of them were in the States. I don't know how many were released in France.

MRR: Did you guys ever get to play in France?

John: Yeah. We toured over there in '83, but it wasn't this band.

MRR: What line-up was that?

John: That was Bobby Gullioni, Allen was on Bass, Peter Cole was on guitar and me. This band broke up and there was the Taxi Boys in between and then we got together, the second version of the Real Kids and we did *Outta Place* and *Hit You Hard*, that was those two records.

MRR: Allen mentioned you toured the States some...

John: Oh yeah, we used to jump in a van and we'd go west. We'd play Cleveland, Detroit, Chicago.

MRR: Any good bands you ever play with or amazing shows?

John: I remember playing with X at the Hong Kong in L.A. They were pretty good. We played with Roy Lonely's band, the Phantom Movers, that was also a really good show; that was also at the Hong Kong. They wouldn't let us play at Madame Wong's because we got in a fight with this guy in the audience one night. He was doing the bizarre fucking kickbox dancing, and he was in front of Allen. He just came a little too close to the stage. Allen threw his bass down. The whole band jumped off the stage. Madame Wong's is a restaurant, with people eating and stuff and the band playing. They wouldn't let us play there anymore because we knocked all the tables over, so we had to play the Hong Kong. She hated us.

Howie: I would've too.

John: This guy came out of the kitchen with a fucking cleaver. He wanted to kill us.

Allen: We got into a fight. A big fight.

John: So anyway, that's why we got to play the Hong Kong with Roy Lonely and the Phantom Movers.

Allen: Oh, that was a great show, playing with Roy Lonely. Great. They were backing us up; we were like, "what the fuck's going on here???" X backed us up too. I couldn't believe that—X opening for us? They were good. Let's see, what other incredible bands...the Ramones wouldn't let us open for them anymore.

MRR: Why?

Allen: Because we blew them off the stage one time too many—no, I wouldn't say that, but we did do a pretty good job.

John: No, the Paradise, the last time at the Paradise they wouldn't let us play with them anymore.

Allen: Well yeah, that's because that was a Boston crowd. Boston really liked us.

John: But they were really popular up there too.

Allen: I don't know...the Ramones are great, they're like an establishment...

John: Even then they were.

Allen: And the thing with us was we would have a real melody. Our songs

are better than the Ramones, I don't give a shit what anybody says. Someone might wanna beat me up for saying that, but they are. There's more to it, you know? There's more for the crowd to grasp.

John: But anyway, we got like two encores for the show, playing before the Ramones. Later on I worked for the Ramones and I know what they're like. They don't like any band upstaging them at all. To the point where they got to where they didn't like to have any band open for them at all anymore because they wanted to be...I mean, that's all right, I understand that. There's nothing wrong with that. But when we played with them at the Paradise, we were friends with them, they knew us, that's how I got to work for them, because we played with them.

Allen: They liked the Real Kids.

John: Yeah they liked the Real Kids. They just didn't want us opening for them. Mostly it was a good business move on their part, it wasn't a good business thing to have us open for them. You don't want to go on after a band fucking has two encores. I saw Iggy go on after Jesus Jones once at a show in Boston. Jesus Jones, they're nothing to write home about at all, but the fucking crowd loved Jesus Jones. They got a good encore. Iggy was incredible, but it was anticlimatic. I can see the point. If a band delivers and gets the good encores and shit like that, the next guy's gotta go up and come on right from the start, hit that level. That ain't easy to do, come out right from the first song and just kick ass like that. So I can understand why people wouldn't want to have that kind of band playing before them.

Howie: It was almost like that when we opened for the Runaways. That was pretty cool. Yeah, that was what, '76?

John: And the Talking Heads.

Howie: I don't think our record was out when we opened for the Runaways.

Allen: Who'd we open up for?

John: The Talking Heads.

Allen: We did? Wow. I don't remember that one.

MRR: Did you open for the Runaways out here or out there?

Howie: Up in Boston.

John: The first time we played in New York, we played with the Dead Boys down here.

Allen: At CBGB's.

John: It was their first night in New York and it was our first night in New York.

Allen: Here's a story...John, what's his name, Stiv Bators, master Bators came up to me because they didn't have a bass player. He really dug us and he was cool. He said to me, "Man, do you wanna join the Dead Boys? You can be the bass player for the Dead Boys." I told him I'd rather be a Real Kid than a Dead Boy. He was a really nice guy. They were funny as hell. Jimmy Zero, nice fucking guy. Cheetah was totally outta control, totally outta his mind.

John: He moved up to Boston for 4 or 5 months. That was a good summer.

Allen: I remember the Dead Boys used to do *Psychotic Reaction*, which I thought was a great song. And they did *Sonic Reducer*...that kinda reminded me of that DMZ song.

"I'd Rather Be a Real Kid than a Dead Boy"

-Allen Paulino, bass

the real kids

That was a good band we used to play a lot with in Boston.
MRR: It's almost like there was something magic there in Boston then.

Allen: Yeah, it was a great city, a really cool scene. I think there were a lot of bands like the Stooges and the Dolls are what spawned a lot of that. Because all the guys I was hanging out with, the record collections were all like: Velvet Underground, Stooges, New York Dolls, I mean, you know, that stuff. The MC5, that was the stuff that was really feeding it.

John: In our case, we just added a little rockabilly stuff

Allen: Girl groups, Shangri-Las, we used to listen to that a lot. I don't know how that influenced us, maybe in the songwriting, that kind of stuff.

John: Frankie Lyman and the Teenagers...

Allen: A lot of rockabilly. We did "Rave On" by Eddie Cochran.

John: We had a huge repertoire at one time because sometimes in Boston you had to play three sets a night, or two sets a night.

Allen: You had to play cover songs.

John: I was writing originals, but I didn't have 60 original songs. So we learned a lot of our favorite songs. We listened to records and picked songs that we liked, like the Brood, our first record has the Eddie Cochran song; later on, stuff like the Everly Brothers. There was a lot of shit that we did that we liked; besides like the obvious ones, like the Stooges, the New York Dolls, all those obvious things that were influences, as we matured and actually became a band ourselves it was a lot of cool old groups. We were always into that stuff. It's kinda neat playing them yourself, with your own interpretation. But everything sounded like the Real Kids, no matter what we played. We couldn't help ourselves. We just weren't that good musicians.

Allen: We weren't good at copying riffs; we could get the chords together, then we would have to wing it on our own. It was never like we'd sit there and listen to records and copy the riffs.

John: It was too hard to.

Allen: And we didn't want to. We just never could anyway.

MRR: What caused the first break-up of the Real Kids?

Allen: Well, we were in LA and there was nothing going on; it was really just a down time.

MRR: What year was that?

Allen: '79.

John: I actually think it's not so bad in retrospect. It could have been a lot worse. We actually had some record companies coming to see us. For a band that went out there with absolutely no gigs, we didn't know anybody, we just decided this is where we wanted to go, we're gonna go out to the west coast at the end of winter. We got out to the west coast, we stayed over at a friend's house. Our road manager got us a gig like the first night we were there. And we started getting gigs, we were able to get gigs. We were only there for 6 months. We started making an impression on people out there. Howard went back to Boston. We got this other kid to fill in on drums for a little while



Allen: Billy wasn't there anymore, the original Billy wasn't there, we had another Billy. We traded Billies. Billy went to the Classic Ruins and we took the Classic Ruins' guitar player. That was dumb. Then when we broke up and I went and played with the Nervous Eaters. No, we broke up and came back to Boston and we started the Taxi Boys. I was in the Taxi Boys. I left them in a lurch. We just had recorded an EP, and everything was getting ready to be put out and I split. I got an offer playing for the Nervous Eaters for money. I gotta say I split for the money, and plus the fact I liked those guys. But the Taxi Boys weren't doing anything, not that much. So I split and went to the Nervous Eaters because they had gigs and were playing a lot. So those guys, who put the record out without me. And after that, I played with the Eaters for about nine months, that drove me fucking completely crazy. Then Felice and Billy were both out with the Ramones. Working for the Ramones.

MRR: What were you doing for the Ramones?

John: Road crew.

Allen: I was on the North Shore and I was playing with this friend of mine, Tony Cagnillia, blues guy, basically jerking off, doing nothing. Getting fucked up, having fun and everything. Then Felice called me and told me about the French thing. Is that how that happened? You go with it, I don't remember it.

John: Well, what we did was we put together another band with Billy Cole on guitar, Allen on bass and Bobby Moore on drums. We rehearsed a lot because we had to make this record.

Allen: We had to fulfill an obligation to make a record is what happened. So we got back together.

John: We rehearsed a lot and made the *Outta Place* album. That was 1981?

Billy: The Ramones approached me and said, hey, you're in between bands, you're a guitarist, do you wanna go on our world tour? I said sure, I'll go with you.

Allen: Howie was in the Lyres.

Howie: From '80-'83.

MRR: What did you do after the Lyres?

Howie: Barrence Whitfield and the Savages.

Allen: You were in that band for how long? You were in there for a while, weren't you?

Howie: Three years.

Allen: That was a great band; you were good in that band! You ever heard that band, Barrence Whitfield and the Savages?

MRR: I've never heard them.

Allen: Man! Peter Greenberg from DMZ, the guitar player; that band was fun.

John: Then we went to Europe, after *Outta Place* came out for a month, two months?

MRR: How did the reissue of the first album come about?

John: Well Miriam (from Norton Records) used to work for Marty Thau at Red Star when we were first together. And they just wanted to put it out. I mean, they've always been big fans. They asked us and we said, why not? It definitely breathed new life into that record. If you can find a copy of the Red Star version, it'll cost you \$35-\$40. If you can find it.

Write Norton Records (Box 646 • Cooper Sta • NYC, NY • 10003) for more information and the absolutely essential reissue of the first Real Kids LP.

Men in dresses, a blonde girl with a dolled up guitar singing vocals and yelling sarcastic remarks at the crowd, a machine gun shaped guitar, big red gum and Mallo cups. No, this is not another twisted David Lynch plot for a *Lost Highway* sequel. Welcome to the world of the Heroines. A sordid affair that would leave the most diehard punks wondering what the hell the world was coming to.

How do they sound you may ask? "Trailer rock, pure trailer rock", is how Kurt the guitar player describes it. I tend to agree. For reasons that I do not yet understand, it just seems to fit their image — an image that is a cross between a drag queen convention and a bad halloween nightmare.

I was able to spend a day with the band before one of their local shows out here in Vegas. I learned that the bass player, Boyde, cites Quiet Riot as teaching him that you should never use your fingers when playing bass, always use a pick. He dreams of having Quiet Riot play a set with them one day. I learned that Clay, the drummer, has a fondness of long flower print dresses and hopes someone in the crowd that night is able to hit him in the head with some of the candy they plan on throwing out. I learned that Debbie, the lead vocalist and one of the guitarists, has a problem with 13 year old girls coming up to her and telling her she is their idol. I learned that Kurt, the machine gun shaped guitar player, can't get enough Jones soda. I learned that I was in for a long and strange journey when I decided to embark on tour with this band as there roadie and all around whipping boy.

If you have the chance, I highly recommend catching the Heroines show if they pass through your town. And remember, aim your candy at the drummer, he likes it that way. With two 7 inches on the way, one a solo project and one a split with the Blacks, your plate will soon be filled with trailer rock goodness!

After numerous

warnings fro Boyde to make sure that the tape in my recorder did not run out, for they had a lot to tell me, we were underway. Interview by Frank DeFrancesco.

C=Clay

D= Debbie

K= Kurt

B= Boyde

R= Crystal

MRR: How long have the Heroines been together as a band?

B: What is together?

MRR: Well when did it start?

K: Clay and Debbie will have to field this question.

C: Debbie can answer that one. She likes to say its because of her.

B: That is too historic of a question. We don't think that far back.

D: I know its been too long, about five years....

C: No, about three months.

B: Next question, that is way too serious to answer.

C: Naa, three months, with these songs. We don't have any songs that are over three months old.

D: The real Heroines for three months.

MRR: So then are you saying this is the first Heroines? (referring to the numerous line up changes the band has encountered through out their time as a band).

K: Yea, so now if one of us leaves the

band it ends! One of us would have to die for the band to break up.

D: This is it, we aint starting over with new members again.

B: (begins to bang on my

micro recorder asking if it is turned on)

MRR: OK with three guys in the band and only one girl why the name the Heroines still?

B: It's the Heroines. (accentuating the hero part)

K: So people will see it on a flyer for a show and say, "oh it's the Heroines, they sucked. I though they broke up years ago."

B: Exactly!

MRR: So you just use the name to get people to come to the shows to tell you that you suck?

B: Yup.

K: Well they still come. So fuck em. (laughter)

D: The name of the band is the Heroines, because I like that name.

C: No one was willing to change it to Free Beer.

K: Or the Greazy Shit Fucks, and that's greazy with a "z".

MRR: So why the dresses?

C: Cause we thought it would be a good idea.

B: Its all about glam rock!

K: No, Boyde yells at us and makes us feel bad if we don't wear them.

D: Because Boyde likes wearing dresses, and he needed an excuse to do so.

B: It's all about glam rock!

MRR: So, Boyde, if you could wear a dress outside of the shows you would?

B: Oh, constantly.

THE

HEROINES



Actually I do, but I wear it under my clothes.

C: I just wear a bra and panties under my street clothes.

MRR: Kurt, What is the story behind your machine gun guitar?

K: I was old friends with Sylvester Stallone, and it was actually a prop on the movie Rambo.

B: We have connections with some movie people out in Hollywood. Wait until they get the Heroines rockumentary to come out.

MRR: Seriously though, how did you come about getting the guitar?

K: OK, we were at a studio, we were mixing...

B: For the Heroines rockumentary.

C: There is a lot of fucking lightning outside. (commenting on the weather that is beginning to become increasingly worse outside the van)

K: Anyway, after we were done mixing, oh lord there was this beautiful guitar, it was in the shape of a machine gun. This heshin guy who was smoking pot the whole time we were mixing kept asking me if I liked it, and I kept saying yes I liked it, and he would come back to me every 5 minutes asking me if

I liked it and I would say yes I like it, I like it, I like it. So finally when his boss got there he asked his boss how much he would sell it to me for and he said "two bills will get it for ya big guy" so I went and got the money.

B: Tell them where you got the money from.

K: I got it from Clay.

B: From Clay's where?

C: Kurt had to sneak into my bedroom while Debbie was sleeping and get it.

B: Get it out of what? Was it a cut out bible? (everyone starts laughing) That's where Clay keeps his money, in a cut out bible. If you ever break into his house, you go into the closet and get into the cut out bible. That's where Clay keeps his stash.

C: I'm gonna have to get a new place now cause Debbie knows.

B: Oh, that's where you hide it from Debbie? (laughing)

MRR: OK, Boyde, so now that both Kurt and Debbie both have interesting looking guitars, do you plan on doing anything to your bass?

B: Yea, that is a secret I'm going to debut on the first out of town show..

C: We don't even know what it's going to be, just Boyde knows.

B: Everyone is being all secretive about their shit so I'm going to be all secretive, fuck em!

MRR:

What
are
you

looking
forward
to on
the
tour?

C: We are all looking forward to pussy!

K: I'm looking forward to getting laid.

B: Mallo cups!

K: Mallo cups!

MRR: Okay, what's the story behind Mallo cups?

K: (towards Clay) I was wondering why you didn't mention Mallo cups yet. Where is the one you brought?!

C: I brought a Mallo cup tonight to wipe on you Boyde, but I lost it.

D: I have been wondering where the fuck is the Mallo cups?

C: I bought the fucking Mallo cup, and it was all melted, and I thought this is going to fuckin rule, cause I can wipe it all over Boyde in the middle of the set.

D: You could have done it when we were playing "All the Kids Want To", cause Boyde is all serious during that song.

C: Well, I would have had to have done it at a point when we weren't playing.

B: It's all about Mallo cups.

(Clay hits the horn by accident)

C: Wow, the horn only works when the car isn't on. (begins to honk it attracting the attention of some young punk rockers who are probably wondering what four guys and one girl are doing in an a dark alley in the back of a van)

D: Just tell him the story behind the Mallo cups!

C: This has no fucking story!

K: I got the story!

C: Ok, ok, Clay is always trying to buy me food that I wont eat, so one day he finds Mallo cups...now Kurt can tell the rest of the story!

K: OK, so we buy Mallo cups one day, and it looks like two recess peanut butter cups, but it's a yellow pack instead of an orange pack. But they are still cups, and they come in the brown paper that are indented with the cup shape. (Kurt likes to give his stories good description)

C: (spots a girl walking towards the van) Here comes Crystal. (starts talking into the recorder) You know anyone who wants to go out with her, hook her up. (Crystal is Clay and Debbie's room-mate)

K: OK anyway, Clay buys the Mallo cups and Boyde eats it, and ohh dear lord does he love the Mallo cups.

Then all of a sudden they start throwin' the Mallo cups at each other! And then Boyde says, "oh Clay aint gonna like this" and starts mashin the Mallo cups on the windows of Clay's van and all over the sides of it.

(Crystal stands next to the now open door of the van but does not say anything yet)

C: Yea, he got mad so he started mashing them on the car, cause I hit him in the back of the head with one.

B: Yeah, and then I put some on the van's door handle and waited for Clay to get in.

K: So from now on our new joke is "Mallo cups. Mallo cups. I have to get me a Mallo cups."

B: That's our new song too.

C: Its called ma double I o double u.

B: And you sing it just like the Mickey Mouse song. (they begin to get into an impromptu session of singing the Mickey mouse club theme song, only with Mallo cups used instead)

MRR: Do you plan on bringing Mallo cups out on the tour?

C: I think we might do what the Automatics did with the bananas, except use the Mallo cups. (referring to the Automatics latest tour antics that had to deal with the use of bananas)

B: GO MA MALLOS GO GO MA MALLOS!
D: PEEL MA MALLOS PEEL PEEL MA MALLOS.

K: MASH MA MALLOS MASH MASH MA MALLOS!

MRR: OK you guys have been on tour before you had Boyde in the band. Any stories from that tour?

B: This is a very serious question. I don't like it.

C: I can sum up the last tour with Kurt yelling corn. He yelled corn throughout the whole mid west.

D: And yo mama, we kept yelling yo mama. It was the yo mama tour.

C: Kurt didn't eat for about two weeks and lost a lot of weight.

K: By the time I got back home, I lost about 60 pounds. I don't know how I did it, but I was 60 pounds lighter.

MRR: So who is the roadie on the next tour? (this was before I found out that I would be the roadie, replacing Geoff, who is unable to go on tour due to financial difficulties)

C: Ummm Geoff.

B: And we can't remember what band he is from.

C: That's right the first time he mentions his band on tour to other people, we are going to hit him. (Geoff has a problem with talking about his band all the time) (everyone starts laughing)

MRR: Does he have a chance of getting laid?

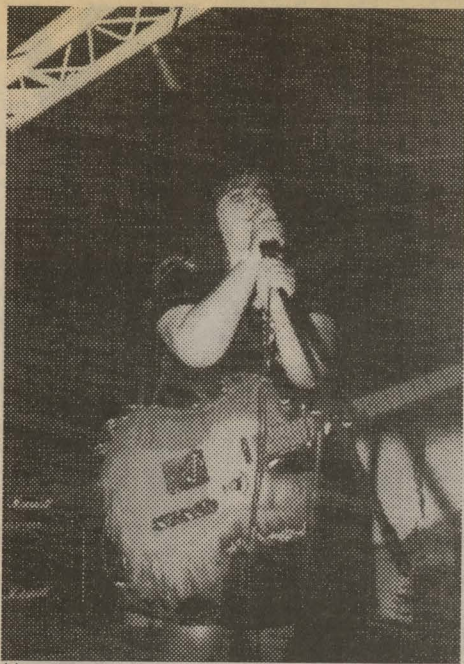
KCDB: Yeah!

K: And he will always say how much he doesn't get laid in his home town, cause girls hate him, so the girls on the road will love him and have sex with him

B: Or the guys will have sex with him. (laughter)

D: Ask Crystal what she thinks about the





Heroines?

MRR: Crystal what do you think about the Heroines?

R: (silence)

C: Ask Crystal what she thinks about mutes? (referring to how silent she has been this whole time)

MRR: What do you think about mutes?

(everybody laughing, Crystal just shakes her head and says nothing.)

MRR: So does that mean you don't like then or yes or...is that a mute yes, or an I'm against the mute?

K: Is that how the mutes would say yes?

(everyone begins laughing more)

D: Ohh everyone leave her alone.

MRR: OK so I take it you guys dont want any serious questions in this interview?

B: Fuck serious questions!

K: Oh you can ask a serious question, but you're just gonna get a ridicules answer.

MRR: So then you wouldn't want me to ask you some questions about the recent killing of Spit? (An anti-racists skin who was recently killed in Vegas. Speculation has it that he was murdered by local nazis. His killers have not been found yet.)

D: We loved Spit and it was very sad, and we really dont want to talk about it.

B: It has made the awareness of racists problems in our valley noticed by many more people and hopefully it will help bring people together to stop this from ever happening again.

(Everyone gets silent for a second and the air is a little tense, we are slowly able to get back into talking about more light hearted subjects)

MRR: What silly shit do you plan on doing on the tour?

C: My main goal is to find a Wall Drugs. (a drug store that Clay found on their last tour)

MRR: A Wall Drugs?

B: Clay hasn't stopped talking about Wall Drugs for the last year. (Debbie begins to notice the smell coming from Boydes arm pit)

D: Any one else smell Boydes arm pits? (everyone begins to laugh at Boyde and make fun of his smell)

B: All I have to say is that I am the best at

brewin' up some foot and ass smell! I'll take off my shoes right now and give you a good pre wif? (I decline the offer)

MRR: Will there be shitting in the van on the tour? (Boyde kept mentioning before the show that night how he planned on shitting in the van on tour)

B: Yes there will be shitting in the van.

K: And there will be female deodorant spray.

B: And Mallo wars!

K: This is gonna be the Mallo war tour!

D: Anyways, back to the 7' inch, it is gonna be called BIG RED.

MRR: So your last 7' inch was called BIG PINK, now this one is BIG RED?

B: Fuck that, that's a serious question! (a small wind storm has been blowin' around through out the interview, but now it is beginning to become increasingly more violent and barrels, the type that look like they could contain toxic waste, go blowing by the van. We start to watch the lightning and flying barrels like a bunch of little kids and forget we are doing an interview for a while)

MRR: Oh, Okay, so who do you think will get laid the most on tour?

C: Kurt or Geoff.

D: Yea Kurt or Geoff. (the toxic

waste drums begin to bash into the side of the van

and Clay goes to open his door to see if they are

damaging the van. The wind pulls the door from

his hand and almost rips it off its hinges. We all

being to laugh hysterically as even more barrels begin

to bang into the van)

D: Oh my God, we were just in a tornado!

(somehow we start talking about taking off Clays shirt)

B: If we take it off, we can see his

tumor.

MRR: You have a tumor Clay?

C: No!

B: He has one on his belly!

MRR: Does anyone else have anything weird growing on their bodies?

K: I have a small penis

growing on my

body..I

don't

know

how it

got there,

but there it is.

I plan on get-

ting a pump

before we go

on tour.

B: Hey, do you

wanna know how I

got into the

Heroines?

MRR: OK how?

B: Ummm, what was the name of the show you made me watch, Clay?

C: I don't know?

B: Umm, oh, I had to like Happy Gilmore to be in the Heroines. they told me that if I didn't like Happy Gilmore I couldn't be in the Heroines.

MRR: What happened to your old bass player?

B: Fucking exploded.

K: (laughing) We are like Spinal Tap...our bass players just burn-up.

B: Actually what happened was, it was around the time the Heroines were going for the metal sounds and...

K: We were trying to play a frequency so high, heads would just explode!

K: Look it's raining. (we all scream as another gust of wind knocks a barrel into the side of the van, shaking the van. Clay jumps out of the van and begins to throw around the barrels while lightning is all around us)

K: Look, he is picking up metal toxic waste drums in the middle of a storm, he is gonna be electrocuted. (we all start laughing at the thought. Clay wanders off to where we can't see him and then returns about a minute later)

C: I was just in someone's motorhome, but it was dark in there so I couldn't see anything.

MRR: Anyways, do you guys enjoy having Boyde in the band now?

D: Boyde has brought the metal and the body odor.

B: That's right, this band didn't have enough funk so they brought me in,

and I don't mean the type of music!

MRR: OK, any last words you guys wanna say?

K: I still have not had a blow job yet.

C: Man, that sucks.

K: Get it? It's a joke.

C: I didn't get it until after I said it.

B: Umm. That's to serious a question!

MRR: I think that's it.

C: I can't believe I broke my van door!

D: I would like to say that this is by far the funniest line up we have had in this band. everyone clicks real well.

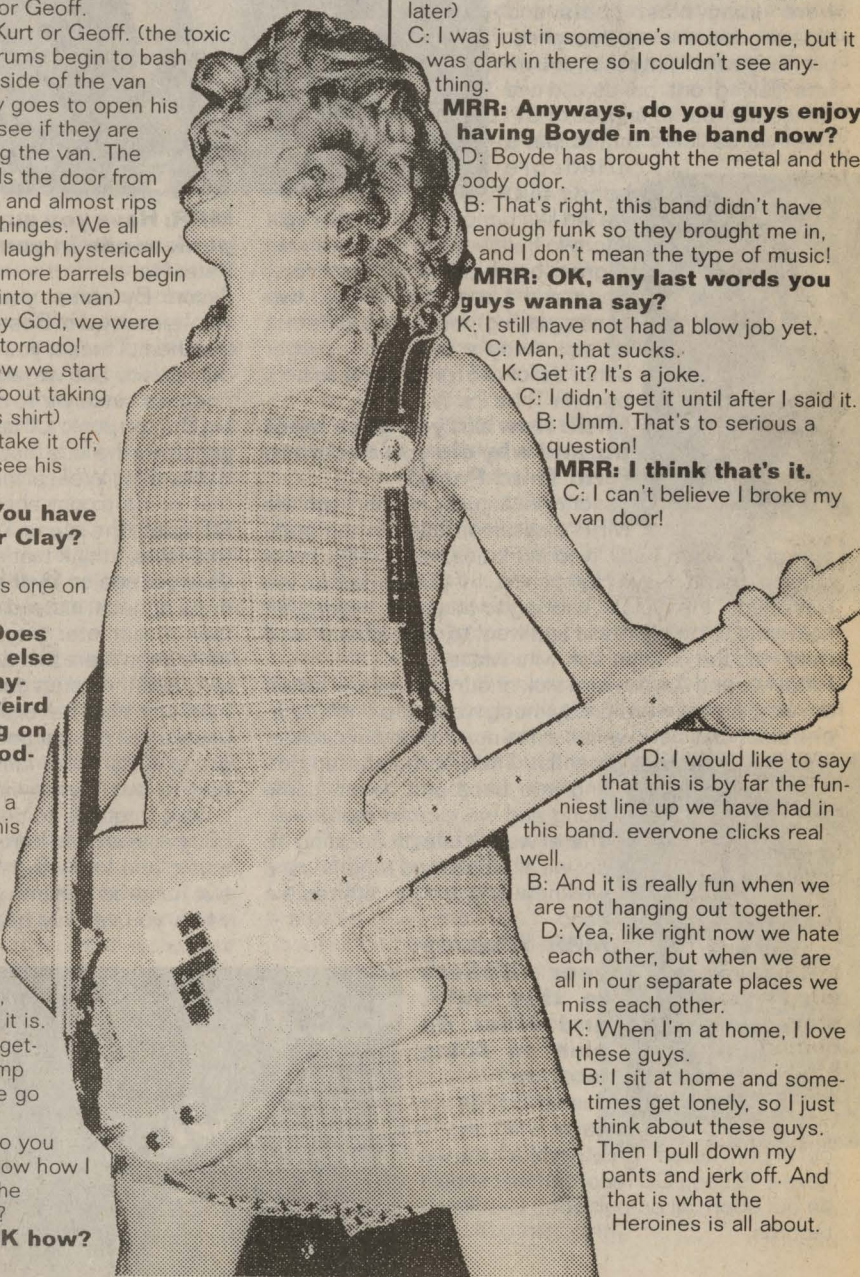
B: And it is really fun when we are not hanging out together.

D: Yea, like right now we hate each other, but when we are all in our separate places we miss each other.

K: When I'm at home, I love these guys.

B: I sit at home and sometimes get lonely, so I just think about these guys.

Then I pull down my pants and jerk off. And that is what the Heroines is all about.



Third Party are from New Hampshire and are not a street punk band. This interview was conducted by Art.

MRR: So, first off, introduce yourselves and what you do for the band.

Jason: I am Jason and I play guitar and sing.

Pete: I'm Pete. I play drums.

Andy: Andy, I play bass

MRR: How long have you been together, and in that time, have there been many line up changes? Did the music style change with new members?

Jason: We started November 25th 1995 and we were pretty much playing poppy punk stuff. Then Aaron, our first bass player, quit, then we got Andy and we went more hardcore till we were doing blast beats and crossing more over into grind, but Andy wasn't into that, and he was flaking out on us, so we kicked him out in august of 97.

Then we basically turned into a grindcore band but,

we did like our old stuff, so we split into two bands. Pete and I are now a grind band called Id, and Pete, Andy and I are Third Party, two bands playing completely different music. Andy's been in another band, Yellow #5 for longer than he's been in Third Party.

MRR: How did you guys meet up, and why did you decide to form Third Party?

Jason: We actually met through the MRR classifieds back in the summer of 95 when I still lived in Florida, but I knew I was moving up to New Hampshire. I put an ad in the classifieds, the typical "moving to this area, looking for someone to be my friend and want to start a band" and Pete was the only person who wrote.

Pete: Me and Aaron were sick of our bassist and he left anyway, so we were pretty much waiting to find someone else. Bassists were hard to come by in our circle of friends. Then Aaron started getting into bass and Jason came along and we clicked really well. There wasn't much deciding to do; we all were good together and we knew it, so we just started the band.

MRR: What are your releases to this date, and what do plan on doing later on?

Jason: So far we have a 7" that's out of print called "greatest hits" and we have a 49 song CD recorded that should be out soon, all on our label, Crackpipe records.

THIRD PARTY



MRR: Have you guys been accepted well in the punk scene in your area?

Pete: No.

Jason: By some, you see, we're not down with the whole in crowd of Boston punk, we don't sound anything like them. I mean, you could definitely cite influences in our music, but we are completely devoid of regional ones, so since we're not all trying to sound like the five big Boston punk/Oi! bands, a lot of people aren't into us, and sadly the kids that are into us are largely 12-year-old Screeching Weasel fans, but there are a lot of cool kids that come to our shows who don't give a fuck about fitting into the scene. I'm not dissing 12 year olds that go to shows, I think that's great. I wish kids got into it at a younger age so by the time they're older, they'll know more about it, instead of all these kids that get into punk then a year later they think they're all big and bad and have been there and done that, when they haven't done shit, and they start calling everyone posers and talking mad shit about everybody. You find that only posers usually call people posers, but yea, we do have a small group of hardcore fans that come to our shows even if they're two hours away and shit, it's rad. I think it might have something to do with us not sounding like everybody else around here. In Boston, if you play crappy Oi! music and know the right people, you can be packing two hundred kids into your shows and have a split 7" out when you've only been around for three months, it's fucked up.

Then you have great bands like Fat Day who've been around a long time, and have gone on tours and shit and have two LP's and like

space show.

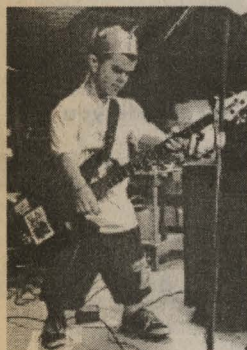
Pete: I still like Aaron's last anniversary at Cafe Savoir MIT 24-Hour Coffeehaus to four chess players on Hall corpse paint. My friend Miod and died earlier that evening that much.

Andy: I think mine was probably Aaron, because I sat in Pete was asked to replace Aaron.

MRR: Who got you guys?

Jason: Two kids in junior high Jason Boerner and Bob Me

Pete: Me. My sister listened like The Smiths, Ride and U2 other Manchester alternative eighth grade I stopped listening and started listening to that Nirvana. Then Dookie came of its sort that I'd ever heard these bands get popular, so I mise their sound and the kids further into the scene from w other stuff, too. So from the Flipper, Crimpshrine, Miod



four 7" they go play ar Pete: T don't d Andy: I music.

MRR: you any b break

Jason but we more li yea, W inal. I original I want

Andy: Gang Pete: V off any when exactly ed the change F.Y.P.

MRR: memo Jason: Assuc Cafe

s and out of print stuff, and
et thirty people when they
ound here.

he best bands around here
raw much of a crowd, I find.
Most people are into shitty

**When you started, did
model yourselves after
and, or did you want to
"new ground"?**

We fully ripped off F.Y.P.,
I've gotten away from that,
ke got burnt out on that, but
e always wanted to be orig-
think we sound a lot more
I now than we ever did and
to go with that.

I think there was a little early
Green influence as well.

We've never intended to rip
one, but there was a point
we said "hey, we sound
like old F.Y.P." and decid-
at it was about time to
e, but it was OK because old
rocks.

**What was your most
orable show?**

There's a lot. Playing with
k was awesome. Many
Savoie shows. The art

show with us, on our 1-year
And when we played the
o seven of our friends and
ween night. We were in
hele had gotten hit by a car
g. It created a mood, I'll say

ably also the last show with
s bass drum and then later
n on bass.

s into punk?

h that didn't mean to, named
errigan.

ed to quasi-subversive stuff
tra Vivid Scene and all these
e blowout bands, so about
ning to much popular music
nt. Then I got wicked into
out and it was the first stuff
I don't think it's all bad that
long as they don't compro-
ds who get into them look
hich they came, and get into
ere I got into Operation Ivy,
r Threat and the Queers,



pretty much by buying records that looked cool. I was
pretty lucky. After a while, I met Jason and he got me
into F.Y.P and the rest just followed.

Andy: Probably Minor Threat or Operation Ivy, like half
the other readers of this interview.

**MRR: All three of you are in different bands,
aside from Third Party; can you give us some
information on those?**

Jason: Id is me and Pete playing ultra fast crushing
grindcore, then I also do Voltron which is my one-man
grind band where I use a drum machine. Andy is in
Yellow #5.

Andy: Yeah, we play emo-ish type stuff, but it's good.
We also have a female vocalist, Leigh.

Pete: And I played everything for The Janessa Leigh
Hoyt Band for about a week.

**MRR: Do you have any long-term plans to tour,
and where do you see yourselves in five
years? Still in Third Party, or pursuing alter-
native things?**

Jason: We want to tour, it's just a pain in the ass to get
all the shows booked and take the time off work and then
half the time the people cancel on you, or since nobody's
heard of us, if we do play a show, we'd better hope we're
playing with a bigger band so somebody will be there to
see it, you know? I think we're going to wait until our CD
has been out a while and see how that does before we
go out. In five years, I hope to have lots more records out
and have my label going strong and be touring regularly
and maybe be able to quit my job, but I'll probably still be
saying that our CD is supposed to come out.

Pete: It's tough to tour right now. I'm in school and
Jason's working full time, so it's hard to coordinate a
time. And in five years I hope we're a lot better musically.
I don't think we could play the same thing for 5 years
straight, it'd get boring.

Andy: In five years if we are not still playing as Third
Party, I hope to still have something going with Pete and
Jason, because I think we all have a lot of talent, and it
would be a shame (and stupid) if we just gave up playing
music. As for touring, I'd like to more than anything, but
in a month I've got to go to high school again cuz' I fucked
around too much, and now I'm on the five year plan.

MRR: What do your lyrics mainly focus on?

Jason: Stupid shit. There's some serious stuff about
people not being idiots and stuff, and some kind of sXe
lyrics, but mostly it's just shit about soda and bands we
don't like and people I don't like and people that steal our
stuff. And personal
songs that were writ-
ten a long time ago.

**MRR: Do you think
the fast-pop-hard-
core-punk under-
ground is weaken-
ing with the media
exposure of some
of the major label
punk bands?**

Pete: No, fuck that. I think the fast-pop-hardcore-
punk underground scenester sluts would like nothing
better than to be able to bitch at the new Blink
182 being on the radio or some shit. There's way
too much bullshit like this
in the punk scene.

Jason: No, I think it's
weakening with the mass
stupidity of people in the
"underground" who
think they're better than
the mainstream culture
they talk shit about, but

are really just a mirror image
of it. Look around, if you
don't dress cool then you're
going to get made fun of at
the shows, if you're not into
the most underground bands
there are, then you are la-
beled a trendy. It's all to
make people involved in the
subculture feel like shit about themselves and try to
impress people by sporting the hippest punk band
shirts, and talk about the bands that everybody likes in
the underground. Fuck all that. The trendy kids I've met
that are into bands like Green Day are some of the
coolest kids I've met in the scene, 'cos they haven't
been corrupted by the whole "cooler than you" mental-
ity and usually feel somewhat intimidated by the bullshit
underground.

Pete: True dat. They're still ex-
cited about the whole thing, in-
stead of just climbing on the
Internet and complaining about
this band or that band and how
bad they suck now that they got
signed, and naming all the un-
known bands they can try to
get a shred of credibility.
They're not yet jaded from the
stupid scene assholes making
fun of them all the time.

Jason: I mean, they talk shit
about trends in the mainstream,
visor hats for instance which I
agree look stupid, but then they
have their whole set of stupid
fashion staples, like putting those lighter clips on their
black hooded sweatshirts and covering themselves
head to toe in patches and wearing those over the
shoulder mail man bags and shit. It's just another stupid
trend. Granted it's a trend that's been around a long
time and has changed, but it's
still just as trendy as main-
stream culture.

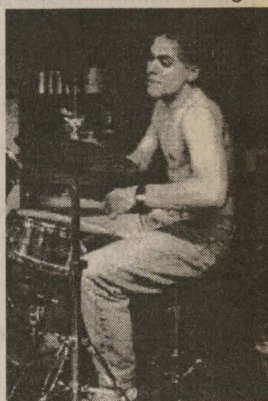
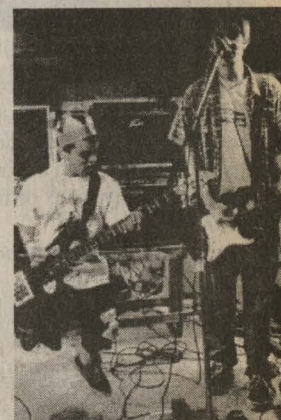
**MRR: Anything else
you'd like to add?**

Pete: Jolt and sushi is the
breakfast of champions.

Jason: Don't be afraid to listen
to '80s thrash metal. Kreator rules.

Andy: "Death
comes to us all,
Oroko Saki, but for
you something
much worse, for
when you die it will
be without honor!"

Contact third party at:
joltfiend@hotmail.com.





Spider Cunts were interviewed by Adrienne Droogas (1/98). Spider Cunts are: Amyl Nitrate - vocals, Sara Brownell - guitar, Sandy Skelaney - bass, Sandy Glover - drums.

MRR: Why are each of you in this band? What are your inspirations or motivations for doing this?

Sandy G: I'm in this band because I've always wanted to be a drummer, ever since I was young. It's a great way to start playing music because you can be like, "We suck, fuck you!", and you can kind of get better from there.

Amyl: I had this horrible habit of stealing all the singers microphones at every show that I ever went to. People always said I should get my own. Now I have one and I don't steal anybody else's anymore.

Sara: I wanted to start playing music. I played guitar with my brother growing up and stuff, but just little bits at a time. So...I don't know, playing punk rock is cool because I have a really short attention span and if we weren't playing fast and mean, I'd be so outta there.

Sandy S: It's a good release to play punk music. What can I say, it's therapeutic. I like playing music, I'm good at it...I think. It's something that feels pretty natural.

MRR: How did you guys all come together? Were you all friends first? Brief band history.

Amyl: Me and Sandy (bassist) knew each other. We met in Albany 7 or 8 years ago.

Sara: I met these guys through Simon (Distraught), I think. For some odd reason, one night at Sweet Water Tavern, Amyl was

playing pool, and she remembered my name. I was asking how the band was, and she's like, "We don't even have a fucking guitar player right now! Do you know any girl guitar players that rock?!" and I'm like, "Yeah, I know how to play guitar!" So she said, "Okay, here's our number, give us a call and we'll go jam."

MRR: So when you went to the first practice, did you tell them that you didn't know how to play?

Sara: The thing is that I had listened to a tape, and knew how to play what they were playing, but I just hadn't really put it together. I never really plugged in a guitar before.

Sandy G: She didn't even have a guitar.

Amyl: She had to borrow her roommate's and play when he wasn't around.

Sandy G: The first time we had played, you were playing a left handed guitar with your right hand. You said, "Um, I think I can kind of do the songs on this one."

Sara: I had really bad luck.

Sandy G: It was only this big, it was like a ukulele.

Sara: It was! My cord was sticking out of the top, and I had to wrap it around my arm to get it out of the way. I think that's the night they

asked me to join, and all I can remember thinking was, "Are these girls fucking crazy?" I couldn't even believe it.

Sandy G: I met Amyl through Jimmy Foul (Public Nuisance/Maggot), her boyfriend, because we worked together at the Knitting Factory. He found out that I was a drummer and so he said, "Oh, my girlfriend Amyl and her band is looking for a drummer and they want a girl. Then Amyl came in and shouted "Yeah, but can you play?! Can you really play?" I was like, "Um, no, maybe." I had jammed with people, but I really wanted to play with girls you know, cause there's a different kind of vibe happening.

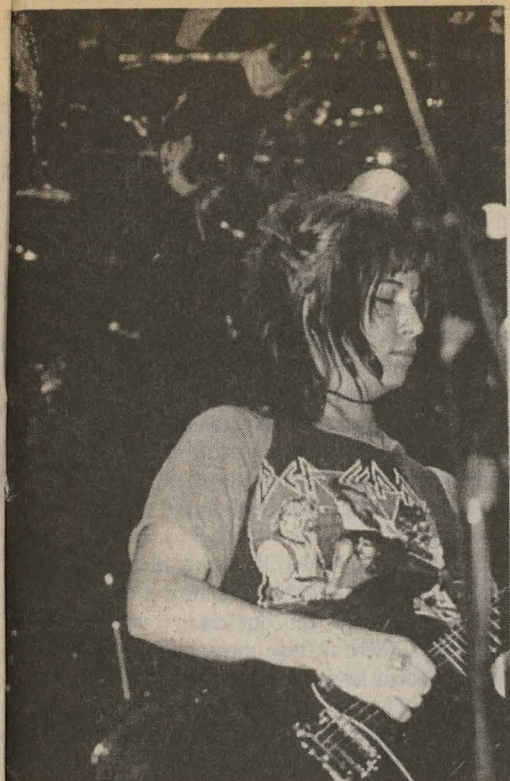
MRR: So you've played with men before?

Sandy G: Yeah, not in an official band, just sort of jamming with guys. We never actually wrote anything with a beginning, middle and end. Everything had an extended middle, and it never really went anywhere. Every time we tried to practice we had already forgotten what we did. I was looking forward to playing with some girls who had songs and so I showed up. There was a huge snowstorm. I was 15 minutes late, and I was the first person there. Then

Kelly showed up. Kelly was our old guitarist. She was like, "Um, the songs kind of go like this..." and then she'd play a couple of chords and go, "Um, I forget". So we had to wait for the rest of the band to get there. I was thinking, "Alright, I can stop being nervous right now cause they don't know what they're doing."

Amyl: We totally didn't know what





we were doing. We were just pretending.

Sara: I got insta-band. They already had connections and friends.

MRR: So what are some of the politics behind the Spider Cunts?

Sandy S: We get out there and we rock and we have an awesome time.

Sandy G: But it's also a release in a certain way for some different issues. Like the song "Losing You" which is about a friend of yours who was getting beaten by her boyfriend. Things that are frustrating in our lives that we can turn into music and get rid of them. Like Sandy was saying, it's kind of a therapy.

MRR: So it's not just about having a good time, party type thing? Do you feel like you're trying to challenge people and make people think?

Sandy S: I think that just who we are is a challenge to people in that we are, I would consider us, a powerful female band. And that alone is an accomplishment in the music world where there aren't very many powerful female bands. But I like to have a balance. I like to have the songs about the abuse and the crap in the world and also have our fun songs, because you know, we can't spend our whole lives just...

Amyl: Brooding.

Sandy G: And we definitely do have the fun, drinking songs. We do both.

Amyl: Basically, I don't like "they" songs. I hate that kind of stuff, always looking for whatever is causing all these problems that we have. I just think that you can always solve things by making a change in your own life or within yourself or your environment. So, when I write a song, it's really just about stuff that I'm seeing, not about how I'm being oppressed or something. We don't want to whine.

Sandy S: I don't like to whine about things. I think that just the fact that we're up there, we're doing something, we're ambitious, we get out there and play our shows and we play

them with feeling. I think that's inspiration enough for the girls that are watching us.

MRR: But what would you consider whining?

Amyl: Mainly the idea that there's "nothing I can do", that things suck and that it's somebody else's fault. It's that whole "they owe us a living" type thing...(laughter)...well, not to quote anything. You know, that everybody owes you something. I don't think anybody owes me anything. I don't think that there's a big "they" person. I don't blame all my problems on the government. Like, *Oh boo hoo*, my government's so oppressive. You can do other things. The government being oppressive doesn't affect the fact that girls are being beat up by their boyfriends. You know, President Clinton has nothing to do with that. That's personal, and I think it's more important to affect things on a personal level than to go whining about the government.

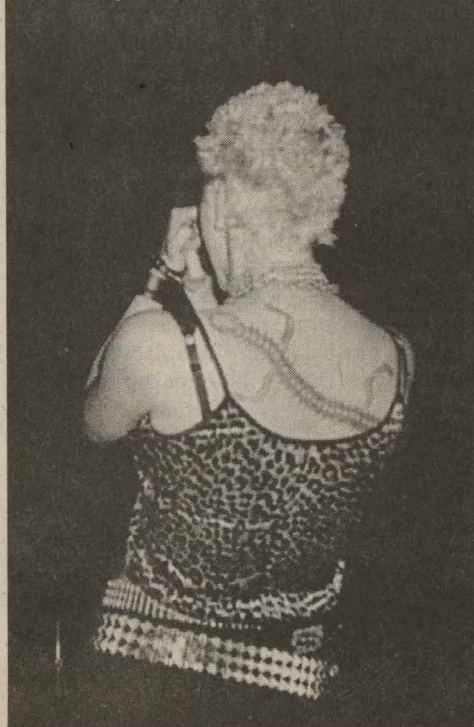
Sandy S: It's more effective, too, to make a personal change.

MRR: I have noticed that about you guys, that when you're on stage you don't put across your politics, personal or how you see things. The time I've seen you do that is about the song that's about abusive relationships, and then I've seen you guys get really really angry.

Amyl: Yeah, that's pretty touchy. All of us have been affected. I can't think of any woman who hasn't been touched in part of her life by that, either by knowing a friend or herself or her mom or anybody. I think every woman has known somebody who's been abused.

MRR: And I remember at one of the shows I saw you guys play at C-Squat, you actually named somebody in the crowd who was at the show. So do you feel like that's a good forum to address issues like that?

Sandy S: It was really cool, it was drawing it out. Nobody wanted to talk about it. Everybody wanted to ignore the situation and just pretend like this person either wasn't there or that he didn't do anything wrong. That's how these things keep getting perpetuated and why



they never end, because the tolerance level is too high. You have to have a certain amount of tolerance to get along with people in the world, but you can't have tolerance for people like that. So by Amyl coming out and telling pretty much everybody what the hell was up...

Amyl: I don't think people should use punk rock as a shelter. People come in and they're like, "Oh, well here I can be accepted." We're not supposed to accept all society's outcasts. You need to have some guidelines for our communities as well.

Sandy G: I know who they both are. I've met them both, but they're not close friends of mine. We talked about it a lot because they knew that he was getting out of prison, and so we had a couple of conversations about what to do if he ever showed up at one of our shows. I remember saying, "We should just say 'so and so did that'", and you guys said "We don't even want to give him that kind of energy because he's nothing. He's nothing." And as soon as we walked into that show, and they saw his face, you could just see it growing, they were angry. I felt great about it. I felt like we played that song with more power than we have ever played it - ever. Before or after. Ever. I felt like that was really a high point for me, also. I felt, in a certain way, we were doing a good thing, speaking out, saying something. That song and what it was about came to life at that moment.

MRR: How many bands do you know sing about physically abusive relationships?

Amyl: Well, we all have a song about hypocrisy. Almost every band in New York has a song about that or called that, but not about abuse.

MRR: And the thing is that it's not just women that are suffering. It's something that men are a part of too.

Amyl: Yeah, I know, I had a friend who was stabbed in the neck by a woman who he was living with. I dedicated that song to him the next weekend in Boston, because yeah, it does go both ways. It involves everyone.

MRR: So I think that's good to talk about it and address it. Do you guys feel that there's a certain empowerment from being in an all woman band?

Sandy S: Definitely. It makes the van ride a lot easier.

Amyl: Somebody always has a tampon.

Sandy S: We get along great, and I definitely think that there's a certain bonding that goes on more than there would be in a mixed band. I've heard the same thing from all guy bands, too, when they talk about it.

Sandy G: It also is the total difference between being the girlfriend who rides in the van or being the band. That in itself makes all the difference in the world to me. We're the four girls, and we're not the four girlfriends driving up. We're the band.

Amyl: I think we get other women empowered with that too. Other women get really excited. It feels really good. I used to love to go to shows where there were women playing. It just meant more to me. I was like, "this show's for me, about me, by people like me."

Sandy S: Yeah. I feel more intensity when I see a female band play. I see anger that I have felt before, stuff that I can relate to.

Sara: It totally stems from a long power struggle that we all grew up with. When I was growing up I'd ask my parents for *Thrasher* magazine for Christmas, and they gave it to my brother. And then when I wanted an electric guitar, they also gave it to my brother. I had good parents and all, but it was very boy/girl structured. I don't think I could play nearly what I do if I was in the band with a bunch of guys, because I wouldn't feel as empowered.

MRR: What emphasis do you think other people place on the fact that you're all women? Do you have people freaking out about it?

Amyl: They think we're just going to be a bunch of cute girls who can't play real well.

MRR: Have you actually had someone come up to you and say something?

Sandy G: Absolutely.

MRR: Like what?

Amyl: "We thought you were a bunch of cute girls who couldn't play."

Sandy G: We had one woman in Binghampton, NY, say, "You know, I see a bunch of girl bands come through this place but they all sucked. You guys, actually, I liked you alright."

Sandy S: People are really amazed at the fact that we can play music. Like, when you have a guy band up there, people are like "they're good" or "they're not good". But when you're a girl band that can play, people are like, "Holy shit they can actually play!"

Amyl: No one ever says that to the guy bands. No one ever walks up to them and says, "Oh wow! I was shocked!" We get that from people who are surprised that we can play, that we're good.

MRR: The criticism that you're under, almost like the microscope you're under as women playing music is so different from men. You know, it's like, a band gets up, a band gets down, a band gets up, and the second it's women it's like, "Oh it's women, can they play or do they suck?"

Sandy S: Exactly, and "Do they look good?"

Sandy G: I had a guy at work ask me when I told him that I was in an all girl band, "Are you any good?" And I told him, "You know, you would never ask me that if I was a guy."

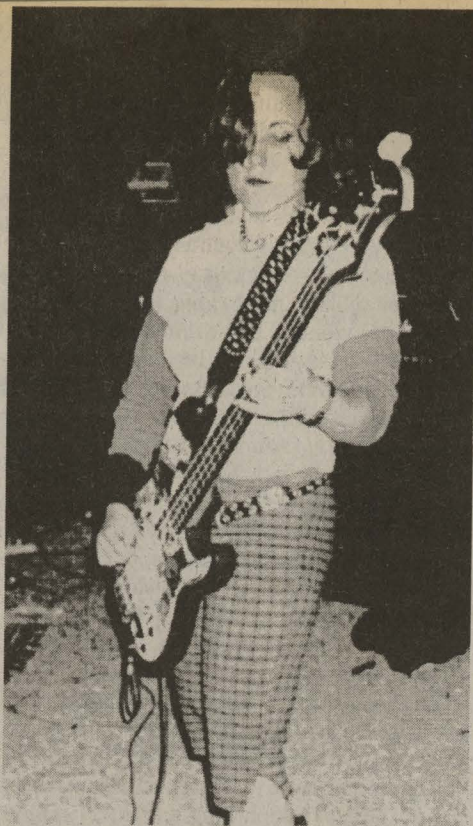
MRR: Do you know what else is really sad? Every single review, it will be so rare if this doesn't happen, refers you to another woman band. The fact that you're all women just instantly puts you in a category with other women whether they sound like you or not. "They sound like Babes in Toyland or Bikini Kill." Instead of, "Well they have this Discharge sound mixed with early Buzzcocks". You won't get referenced to those bands because as women, you have nothing to do with them.

Amyl: Yeah I know, that sucks.

MRR: Seriously, I'll be really sad if that happens.

Amyl: That's an interesting point, now that I see it I'm going to be like, "Aw man, they compared us to Spitboy." (laughter)

MRR: I was excited when we got compared to Fugazi just because it was somebody willing to



compare us to an all male band.

Sandy S: It's like two different worlds. You compete in the girl band world.

Amyl: There's punk rock and there's girl bands.

MRR: Do you guys feel weird about the fact that a lot of people might support you only because you're an all women band?

Sandy G: Absolutely. After that, I think people pay attention to you think, "Alright, girls, yeah. Let's see what's going on." And they watch you, but that only goes so far, after that you have to be good. You have to be good enough to keep people's attention. You have to write music that people like, that's powerful or interesting.

Sandy S: I think that there are young women out there who will be into us because we're an all female band. I don't necessarily see that as bad, either. I don't think we're the worst influence that somebody could have.

MRR: Do you guys play ABC No Rio?

Amyl: We played there last year.

Amyl: Some people liked it.

Sandy S: It was very entertaining.

MRR: Okay, what happened?

Amyl: My skirt fell off.

Sandy G: And she was looking down, and her skirt was down, and she was like, "WHAT!!"

Sandy S: And her eyeliner was all over her face.

Amyl: Steve Distraught came up and whispered, "Amyl, you're skirt's down".

Sandy S: It was all the way down around her knees.

Sandy G: She was like, "AT LEAST I'M NOT WEARING MY THONG!!"

Sandy G: Yeah, they definitely weren't listening to the music that day.

Amyl: People liked that show, though.

MRR: I just want to know how each of you got

into punk rock in the first place? Amyl's like, "No, I refuse to answer this on the basis that it might incriminate me." (laughter)

Sandy S: I come from this really small hick town called Walton, NY, so I used to go party in Oneonta on the weekends. You know how the group of freaks is so small that you're hanging out with Led Zeppelin heads and hippies and skinheads and everybody. So that's what it was. I was never allowed to leave that city to go anywhere, but everybody else was going off to the Eagle's Lodge in Albany to see Agnostic Front shows and I got really jealous. So I ended up sneaking out and going to the Chance in Poughkeepsie to see Murphy's Law and that was my first show. It was awesome. I loved it, it was cool.

Sara: Oh, my story's so boring. Midwest, you know, total redneck town. Someone builds a skate ramp. We get this one kid in town who's like "hey, there's this crazy band coming through town let's open up a ramp and have shows there". Then all of a sudden *boom* all these people from out of town started coming through. It blew us away, we had no idea what hit us. We're all a bunch of hippie / skater kids. Skater kids wearing Ocean Pacific T-shirts and Birkenstocks. So confused. (laughter) It was pretty sad in Nebraska. The funniest thing to me, being 16, was watching some kid go into a grocery store and steal a bunch of assorted pork chop stickers and then totally deface the whole entire town. The whole town didn't know where all these pork chop stickers came from. It was just too insanely small there. Colorado was just the wrong place to go because it was all hippies, hardly any punks. When I moved here I didn't know anyone because it was my escape, like I said. So I got a dorm room, and threw all my shit in there. I went on a hike or something. I came back and I could smell smoke all the way down the hall. I thought, "Wow, I knew my roommate said she smoked, but that's a lot of smoke." I opened up the door. I haven't even met her yet, all I know is her name, Bobbie Romaro. I opened the



door and there's this guy with a huge fucking mohawk, a girl with a huge fucking mohawk, and a guy sitting on my bed with my nice new sheets from mom, and he's tattooing this guy who turns out to be my roommate's boyfriend. The first thing this guy says to me is "How's it going hippie? I'm your new roommate." I was like, "You're my new roommate?" and the girl said, "No, it's me, Bobbie. Sorry about the smell I put a towel on your pillow so it wouldn't smell." I didn't know what to say, there was this crazy punk rocker and I was just like, "You guys are so funny". I had to deal with all these tattooed people all the time until they got kicked out because of noise violations. Bobbie Romaro, she got me turned on to a lot of stuff. She wouldn't put up with anything I wanted to listen to.

MRR: How about you Amyl? You're the one putting your hands over your face so it must be bad.

Amyl: No, it's just silly, man. I went to London when I was 9, which was 1980. There were punks everywhere and I was just sold. I was like, "WOW!" I saw a girl with a big yellow mohawk and thought, "I want to be her." She was so beautiful. Then years later, somebody showed up with a Dead Kennedy's record and a bottle of whiskey and my life was born. (laughter) That was it, man. It just happened.

Sandy G: It happened was when I was 15. Something came over me, and one day I went into the hairdresser and got all my hair cut off. Half an inch long, all over.

MRR: Just out of nowhere?

Sandy G: I just decided to do it, I don't know where it came from. I remember I went to school the next day. We were in gym and I wore a hat, I was thinking, "I can't believe I did that." I had really long blond hair. So I took my hat off and my friend said, "I can't believe you did that, you look like a fucking boy!" and turned and walked away from me. I was like, "Oh no! I look like a boy!" Then I was sitting in study hall and this girl came up and sat down next to me and said, "Hi, my name's Karen. This is my friend Hannah". We got talking, and she just picked me out of the crowd and thought, "Look at her, she has no hair. She's a freak. She's going to be a punk rocker if it kills me." They invited me to go see Public Image Limited. This was their first tour, I guess. It was 1985 or something. I went to the show and I have never seen anything like that in my whole life. It was the first show I ever went to. And directly after that, I went to see Wrecking Crew in an old church in Auburn, Massachusetts. It was fantastic. I got really drunk and was like, "THIS RULES!" My friend threw me into the pit, and I was dancing. I had a fabulous time.

MRR: How was your tour last summer?

All: Our tour was great.

Sandy G: Let me just tell you, I was prepared for the worst. Because I have known so many people who have gone on tour and were like,



"Everybody screwed us over, the van broke down, we got to this place and the show didn't happen." Everything went so great for us. When shows got cancelled, people worked their butts off to get us other shows, and playing houses and stuff like that when we couldn't play a club. It was pretty cool. I really felt like people were helping us out.

Amyl: Yeah, like in Minneapolis when the Bomb Shelter got shut down the week before we were supposed to play. There was a riot and a bunch of our friends got arrested. We went there and we were supposed to play there, so then Talon and Bucky (Stray Bullets) tried to set up a show in the basement and the cops shut that down, too. It was my birthday, so we all just hung out and had a really great time.

Amyl: A lot of people showed up. There were people from all over, from Montreal and stuff.

MRR: What does punk mean to you today, now, in your life?

Amyl: It's really about doing what I want to do. It's not about needing to go out to all the shows. It's about my friends that I've been hanging out with and who've been there for me. I know who my friends are now.

Sandy G: I think when you first get into punk rock, you spend a lot of years trying to impress people, trying to prove that you've been around for years that you know all the bands. You've seen this band, you've seen that band. Blah blah blah. Then you get to the point where you think, "Okay, I've been in the scene for more than 10 years now, and punk rock is a certain way of life for me in which I can take certain distances away from things that are unhealthy and embrace it in other ways which are really fun and cool. It's fun to play it, but I think later on you learn to become yourself more inside of the scene. So, in a lot of ways, I think it's harder to relate to other people who are in the scene. You see kids who are a lot younger and it's like, "Man, I remember what that's like. I know where they are."

Sandy S: I feel like, right now I'm older and a lot wiser. I guess it's just a part of growing up. Punk was really important in my life. It was a way to resist this little box that most people want to put you in. You resist that, and you step outside of that and it kind of gives you a space to find out who you really are.

Sara: I like people who do what they want to do. I like people to say what they want to say when they want to say it. I don't really feel like, when I was growing up, that I met as many people as I have recently who are sticking up for what they believe rather than trying to stick up for what they think is cool.

MRR: I think that if I had 16 or 17 year old punks sitting here and was asking them the same question, "what does punk rock mean to you now?" They'd say, "Anarchy, dude, it means fuck parents! fuck the government!..." There would be all these slogans and words and craziness. I think there's a certain point where you get past that and it becomes something that is *your* experience that you've lived through, and it's changed you and affected you and made you into the person that you are. It's become a part of you.

Sandy G: I don't believe in anarchy. I've gone back and tried to salvage my relationship with my parents after all those bad years. I've gone back to school. You know, life gets to that point where all those things, all those slogans, you realize that they're a bunch of fucking lies, rhetoric, and it's not going to mean anything. Some of it does have validity, but it's about being young. It was the first time in my life that I was feeling accepted and welcomed and part of a whole group of people who didn't give a fuck where I came from, and when it really came down to it, weren't that worried about how I looked. I think that it helped me grow out of something, helped me learn how to relate to other people. It brought me out of a shell in a certain way.

Sandy S: There's a lot of pain in being a teenager and especially being a young punk. There's just a lot of pain in that time of your life. So, you band together and that's the unity.

MRR: Think of it as one big dysfunctional family. Out now: Spider Cunts/Creeps 7" split NY's Greatest Tits/Pittsburgh's Biggest Dicks, Spider Cunts Passed Out/Dregs 7" split. Both available for \$3 ppd (add \$1 for international delivery) on Receptacle Records: POB 20259, NYC, NY 10009.

Also out: Where's My Shoe? the Sweet Water Tavern compilation, and look for the ABC No Rio benefit compilation coming soon.

Contact the Spider Cunts at: POB 20336, NYC, NY 10009. E-mail: sandy-s@prodigy.net



Keri Mac interviewed Scalezy (tall ugly shouter), Chrissie (drummer), Johnny (owns a guitar) and Dickie (short ugly shouter). Absent members were Ash (guitar) because he is always late and Tom (bass) because he comes from Norway and that was where he was for the interview. The rest of Sawn Off live and work (except Scalezy who celebrates his fourteenth year actively avoiding work) in and around Newcastle Upon Tyne.

MRR: Why haven't we heard much from Sawn Off so far this year?

Johnny: Because we have had problems getting a bass player after Andy Stick (Ebola) and Sawn Off went our separate ways. But Tom joined sometime in March and we've got our shit together now, practicing every week, with a whole load of new stuff which we are recording the end of September.

Chrissie: And we are faster than before.

MRR: Why did Andy leave Sawn Off?

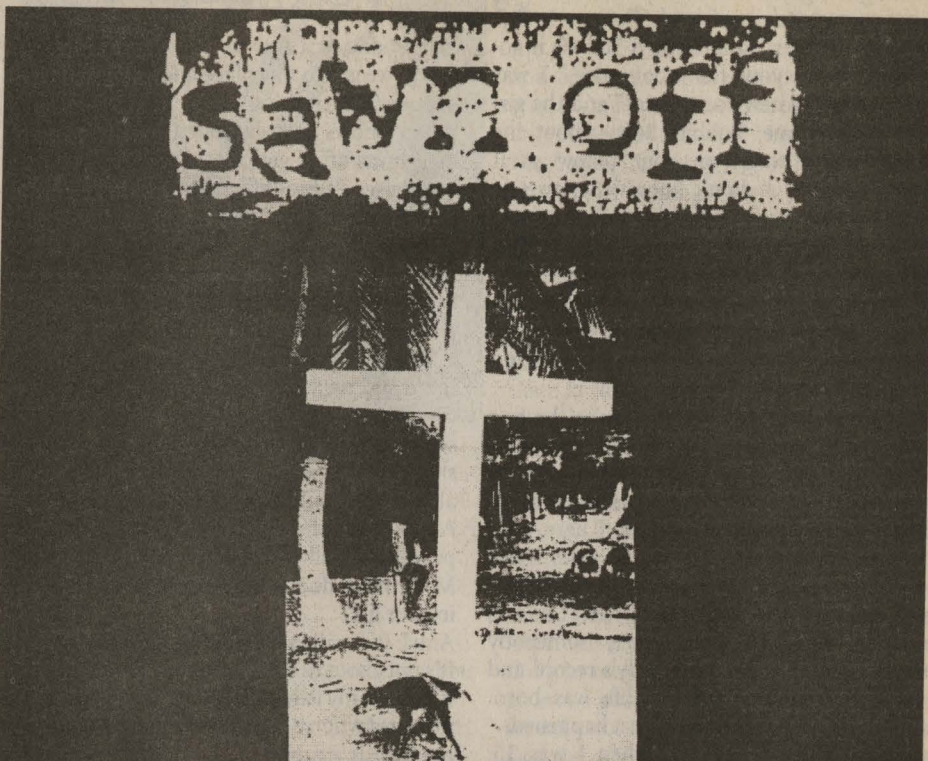
Dickie: You'll have to ask Chrissie, seeing he used to drum for Ebola.

Chrissie: Basically, on Ebola's European tour in September 97 every one brought their girlfriends with them, I was single and Vodka was only about £1 a litre. So what was I supposed to do, get off with myself?

MRR: Are you happy with the pigeon holes people put you in, like Power Violence?

Scalezy: We're not really bothered what people want to label us as, I mean

Off is basically a band that I was in with Andy, Chrissie and Johnny called Needlestick. We had one 7" out on Andy's label and we were fucking awful. One day we decided to totally



“songs of praise”



Johnny: So what did you do with the bottle when it was empty?

Chrissie: I'm not telling you. Basically, Andy left Sawn Off and my services were no longer required by Ebola.

Dickie: Aye, your vodka binge is legendary. What was it, no food only vodka for three whole days?

Chrissie: I don't remember, but I did have a sandwich at some point because I found the wrapper in my pocket.

we don't classify ourselves, as long as people enjoy our music and come to our gigs they can call us what they want.

Chrissie: Basically, we play a lot of blast beats and play fast. We get a lot of ideas from all sorts of places. If your going to rip somebody off, rip someone good off.

Dickie: I mean like, all the band have different backgrounds musically. Sawn

change pace and got in Ash on second guitar who used to be in Embittered, and Scalezy on second vocals to keep me in time. We went the whole hog and changed our name. Scalezy has been around the punk scene longer than any one else here, like he began in 1982 in the park with a bottle of cider and is still going strong and daft as a brush.

MRR: And what's wrong with that?

Johnny: Nowt, its fucking great!

MRR: So what else affects the way you sound like, you know, like the way you progress as a band?

Dickie: How pissed Chrissie is.

Johnny: Buying our own amps.

Chrissie: I can still play when I'm pissed, I give people a chance to keep up.

Johnny: Bollocks, you keep dropping your sticks.

Chrissie: Aye, and how many times have you turned up pissed and Ash has to show you songs we've played for over two years?

MRR: What about the change of government as regards to what you write about?

Dickie: What change of government? Tony Blair is almost an anagram for Tory plan B. Did you know that they are planning to change the data protection act, so that information stored about you on computer is freely available, like your medical records are going to be available to the police.

Scalezy: Aye, and look what they're doing to the benefit system, cutting benefits to single mothers and the disabled. Hardly what you'd come to expect from the Labour party.

Chrissie: One bastard goes in, another goes out.

MRR: What difference, if any, do you think this has made to the punk scene in this country?

Scalezy: Nowt. I think people have become apathetic to being pushed around and told what to do. People have abandoned hope 'cos nothing seems to have changed over the years. In fact it's got worse.

Johnny: I think if you are involved in the punk scene, then you've got a fucking clue about what's going on. We've met so many sussed people over the years, it's a pity they are more or less almost exclusive to the punk scene.

Chrissie: Aye, I work in a supermarket and people around me live to consume. It's as if as long as there is money in their pockets and places to spend it. They are never going to complain or even notice what's going on around them.

Dickie: Yeah, but there is nothing wrong with working for a living, as long as the money you earn doesn't make you lie down for society to step all over you.

MRR: So Sawn Off say shopping's

good! Shopping's fucking great! I shop for power tools.

Johnny: Have you got a floor sander I

tween Bradford and Edinburgh.

Chrissie: I think having The Cumberland Arms as a permanent venue for punk gigs has helped. Also, they do the best pint of Guinness in town.

MRR: Who's ever nicked porn from a German service station?

Johnny: Never been to Germany.

Chrissie: I've looked at it, 'cos it's on the bottom shelf, all the brainy papers are on the top shelf, so I just read what I could reach.

Dickie: I've seen German porn but not in Germany.

MRR: What has been your best gig?

Dickie: We tend to play one night here and there, but I think our favorite place to play is the legendary 1 in 12 at Bradford.

Johnny: Aye, Uncle Sned's house, where the beer is cheap, the people are sound and the music's fucking mental.

Chrissie: Have you seen Sned lately?

Johnny: Aye, he looks like Blackadder from the first series only fatter.

Dickie: Sned was up Newcastle the other week with his new band John Holmes and they were fucking brilliant.

MRR: So what's on the cards for Sawn Off now?

Scalezy: Like Johnny said earlier, we're in the studio at the end of September to record the new stuff and re-record some of the older stuff with Tom on bass.

Dickie: We're planning to do a split with State of Filth from Preston later this year, but we're doing it ourselves. It's the first time we've actually got involved with the pressing of records and distribution directly, so it's a learn as you go along affair.

Chrissie: There are still copies of our split with Health Hazard, which you can get from Sned at: Flat Earth Recs, Bradford Music?, P.O. Box 169, Bradford BD7 1YS, UK.

Dickie: If any one can help with the distribution of coming records you can get in touch with us at: Sawn Off, 35 Bolingbroke Street, Heaton, Newcastle Upon Tyne, NE6 5HR, UK. Or if you're on the internet drop us an email at: Idel@globalnet.co.uk

Johnny: I think I'd like to travel the world and work with children towards a better tomorrow.

Chrissie: Fuck Off.



can borrow?

MRR: I have, actually, it's in the cupboard.

Johnny: It's to use on Tom's dick when he's asleep.

Scalezy: Ouch!

MRR: So what's the biggest tour disaster?

Johnny: Going on tour in the first place.

MRR: When was that?

Dickie: Last year with State Of Fear. No tours since, as trying to get time off work is always a pain. Even though we enjoyed it, there was a few hairy moments.

Scalezy: Aye, like in Leven.

Chrissie: It was the driver of the van, who shall remain nameless, who was partial to a bottle of wine or two before driving anywhere.

Dickie: Aye it was an experience alright. Our next tour we'll have a say in who drives, and make sure the van has a spare tyre, hahaha, but that's another story.

MRR: What's it like in Newcastle for gigs and stuff compared to other places you've been?

Dickie: It has its ups and downs. There seems to be the same old faces turn up to gigs, but there's a lot of younger people getting involved, which is good. The past three months have been fun, there's been loads of good gigs. There seems to be a few people who are actually bothered about putting on gigs.

Scalezy: I put on a few benefit gigs and do gigs for touring bands, so if anyone wants to play in Newcastle get in touch. It's a good stop off point be-





the Cretins

The Cretins originate from Boston and are leaders of the 'Tardcore scene. Founded by x-Queers guitarist Metal Murf about 4 years ago, the band is now a solid three piece unit, writing punchy melodic punk tunes about school, girls and broken relationships. Spending the majority of the past year on the road, in a broken van, drinking plenty of beer, eating buckets of fastfood, the Cretins seemed to find some time in their busy schedule to record a brand new 23 song CD "We're Gonna Get So Laid" for Melted Records. X-Queer and now Ghoulie, B-Face lends his bass talents as special guest on 2 songs.

The Cretins are Metal Murf-Guitars, Lead Vocals, A. J. Cretin-Drums, Vocals, Gregg "GQ" Queef-Bass, Vocals.

MRR: So how'd you hook up with Melted? You're not from New York, and you don't have that straight-up rock 'n' roll sound like the Heartdrops or Magnatone, so it's somewhat of a strange fit.

MM: Well, originally, Melted was considering doing some work with the Gotohells. We played in New York, and we were friends, so when they came up, Malibu Lou fell in love with us.

MRR: The CD's been out a little while now. What are you up to? Are you touring, hitting the studio again, or what?

MM: We want to do both, actually. We're picking up the van this week, I just traded in my car. We've got a tour beginning in May, and we're talking with the Nobodys about a full U.S. tour. We've got 20 new songs done.

MRR: Did you really record those bonus tracks on the CD while drunk?

MM: Oh yeah! The way they're listed on the CD is the actual order we recorded them. Kraut went out and bought a couple of cases of beer, and we ripped right through "Summer of 69." There was a piano there and I sat down and started playing the only song I know.

MRR: What's the Cretins' booze of choice?

MM: Budweiser. I'm the biggest boozier. It's like water for me. A.J.'s not allowed to drink anymore. We played a show and he was drunk and he couldn't keep a beat. He kept singing and trying to take over the show. So now we won't let him drink.

MRR: Why'd you cover "Summer of 69?"

MM: 'Cause I love Brian Adams. We both play three chord songs and sing about girls. If you play Brian Adams fast with a lot of beer it sounds like the Cretins.

MRR: Were you touring with the Queers before you formed the Cretins?

MM: No. I've been doing the Cretins for two and a half years. I'm the only original member left. [Joe] helped us get shows

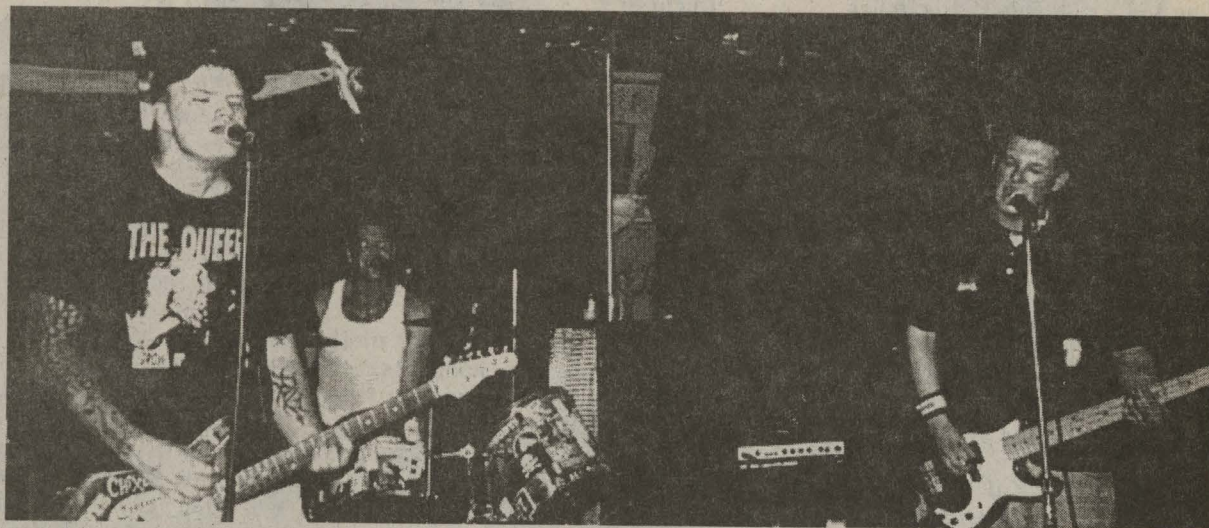
and then just asked us to play.

MRR: Do the constant Queers comparisons annoy you?

MM: No. We do have some songs that are Queersy. But I don't really think we sound like the Queers. A lot of our new songs remind me of the Descendents. I don't even hear the Queers in our stuff. If anything, I hear the Mr. T Experience. But the comparisons don't bother me. I don't like being called a "Queers rip off," though.

MRR: Why is it that so many punk bands like Taco Bell so much?

MM: 'Cause not too many punks can afford real food. \$5 for five tacos, you can't go wrong.



MRR: Have any of the Cretins ever been caught cheating on their S.A.T.s? (In reference to the Cretins' song "I Got Caught Cheating on My S.A.T.s.")

MM: No. But we have this kid who sells our merchandise. We call him "Dave, the Cretin Jew." He actually did cheat on the S.A.T.s. He's from Pennsylvania, too. We convinced him to go to school up in Boston.

MRR: Have any of the Cretins ever taken the S.A.T.s?

MM: I did. So did D.B., the bass player. He went to college, too. It's hard to remember that stuff.

MRR: Is there any story behind "12 Hours?" Lyrical-ly that song's incredible.

MM: It's all true. Almost all of the songs are about the same girl.

MRR: Are any of the Cretins vegetarians? It'd be a little odd considering you're a cannibal. [Reference



to the song "Soup's On."

MM: (laughter) No, we all eat meat. I love steak. There's times where I get that craving and I've just gotta have steak. Of course, there's no meat in Taco Bell.

MRR: Do you have anything new slated for release soon?

MM: We have a song on a new comp on Which Records. You can find the address in the new MRR. It's a TV show theme song comp. We did the Saved by the Bell theme. We would've loved to do Laverne & Shirley, but it was taken.

MRR: Are you a fan of the show?

MM: You mean Saved by the Bell? Oh yeah. Kelly kicks ass. Now that she's Valerie on 90210 I don't like her as much.

MRR: How are you guys received at home? It seems like nobody in Boston likes anything but hardcore.

MM: Boston's big hardcore. We have a weird following. The white hats and the girls love us. We played the Rat on Friday the 19th and there were five fights. I hate bar shows. We have a nice all ages following, and I wanna keep building it up. Kid's are a lot more enthusiastic at shows.

MRR: Any really disgusting tour stories?

MM: Oh yeah. We drove to NY to open for Less than Jake. We played for like 500 people. New York is like three and a half hours from Boston. Anyway, I'm driving and Kraut's lying down in the back. Me and A.J. are the only ones awake. I turn around and see A.J. facing the back. I ask him what he's doing and he starts fooling with his pants. I yell, "You were beating off!" Kraut woke up and got all pissed 'cause A.J. was gonna do it right by his head. He was gonna shoot it into the bass drum 'cause he's got a cloth in there.

MRR: Have you ever seen Malibu Lou in a bad mood? I don't think it's possible.

MM: No way. Lou's the happiest man in the world. Some girl was going to a show, and she wanted to know who Lou was, so I told her to just look for the happiest man in the world, and she found him. He's always plugging us and the Heartdrops. He's absolutely incredible. The kind of guy you want your team.

MRR: Do you get along with the rest of the Melted crew?

MM: I know the Heartdrops. We get along really well. They're the only Melted band I really know.

MRR: Are you a hockey fan? The Bruins suck this year, you know.

MM: Oh, I'm a huge hockey fan! We're actually from Medford, which is outside of Boston, and everyone in Medford follows the Bruins. I actually want them to lose so they fire [coach Steve] Kasper and [G.M. Harry] Sinden.

MRR: What do you like better, the punkier stuff like "Shut Up" or the poppier shit like "Groovy?"

MM: I'm actually more of a poppy fag. But anything I've written that we record I like. I love playing "Shut Up" live, though. It's great.

MRR: Will A.J. sing anymore songs of yours?

MM: Oh yeah. I just wrote a new one called "I Hate You" and I gave it to A.J. 'cause he's a better punk rock singer. He screams better.

MRR: So will you go back to Melted for the next record?

MM: I really hope so. Right now they want to wait on things and we can't wait forever, and we've talked about that. They want us to tour and get more support of the current album, and I can totally understand that. So I don't know what'll happen. I'd really like to work with them again, though, 'cause they're the nicest people in the world to work with. They did a great job with the CD, and I'd love to work with them again. We'll see.

MRR: Well, that's all I got. Thanks.

MM: Thank you. Give me a ring and we'll do it again sometime.

Discography

MLTCD008- We're Gonna Get So Laid-Apr. 98'

VA-Joe King Presents...More Bounce To The Ounce-Lookout!

MLTCDEP005-I Feel Better Already-Oct.96'

VA-Show & Tell TV Theme Song Comp-Which? Records

MLT004-Cretins/Magnatone split7inchEP-Apr.96'

Please contact Melted Records 21-41 34th AVE Suite 10A Astoria NY 11106 E-mail meltdrex@aol.com or for the latest Cretins info www.meltedrecords.com



Boston - Caught a show last August at Jacque's, an infamous South End queen bar. The Skabs from New York played downstairs (singing ladies upstairs) with local boys the August Spies. The Skabs shade of punk was as refreshing as my Cape Codder- punk with a twist of keyboard, delivered with a punch. Not your average juice in a glass. After the show we all drank more beers and shot the shit. As you read the transcription, imagine the awesome mix of Polish, Long Island and Columbian accents and lots of laughs throughout the whole fucking thing. Check out the Skabs new 7", "Timeless Classics." It's not to be missed. Interview by Erika J.

MRR: OK, I hope this fucking thing still works.... My name is Erika.

Skabs: Hi Erika!

Remi: Hello Erika.

MRR: Hello.

Remi: I'm an alcoholic.

MRR: So pass it around, say your name, what you do?

Remi: I'm Remi and I play bass.

Kuba: I'm Kuma..

Skabs: You can't even say your name!

Kuba: I'm Kuba and I play drums.

MRR: How do you spell that?

Kuba: Q-b-a. Or C-u-b-a. Or K-u-b-a...

Ana: Come on Christian!

Christian: I'm Christian and I play guitar.



Remi: ...and I wear white pants today!

Eddy: ...back from the eighties!

Ana: I'm Mischief and I play keyboards.

Eddy: I'm Eddy Demented and I get drunk. No, I play guitar.

Helen: I'm Helen Ghastly and I'm the enchanting chantwez of the Skabs.

Qba: She is very ghastly..

MRR: So where are you guys from?

Remi: From New York City but we come from different countries.

MRR: Such as?

Remi: Where am I from? I'm from Poland.

Helen: Can you repeat the question?

Qba: Helen is from Long Island.

Helen: Correction, my friend. I am actually Greek.

Eddy: Columbia.

Ana: Polish.

Christian: Columbia.

Qba: Poland.

Remi: Eastern bloc.

MRR: How did you guys get together?

Remi: Well, Eddy was playing in this shitty band with Christian and my high school was actually inside of the college he goes to, and he was like a long-haired freak, and so somehow we met...

Eddy: Remember, you were a long haired freak, too!

Remi: No...

All: Yeah!

Remi: ... and then we need a bass player, and then we need a singer, and then we need a drummer, so that's how we met.

Eddy: Remi was like, "what do you need?" And we were like, "we need a bass player." He was like, "I play keyboards." And we were like, "no!" Anyway, we were all long hairs, Remi was a New Waver with long hair, and I thought the Ramones were cool and that I was a musician with long hair.

MRR: How did you get started with the keyboard action?

Qba: We said, "you play keyboard!!"

Ana: They wanted a different instrument, a saxophone, an accordion, something, a trombone, some horn... (commotion)

Eddy: ...and Remi's mom was supposed to play something...

Ana:
...so anyway
they said they
could have everything
and a keyboard, and
they asked me if I knew
how to play, and I said,
"yeah," but I actually
didn't know how to play.
It sort of developed with
the band. Put it that way.

Remi: She sucked.

Ana: Yeah, I sucked. Everybody sucked.

Remi: Her first show was
playing with Bikini Kill.

Ana: Yeah, I played my first
show with Bikini Kill and the
Skabs, with a tambourine the whole set.

MRR: So how long have you been together?

Helen: Five years.

Eddy: Christian was the drummer. Burmie was learning how to play bass. I was the guitarist and Dominic, the singer, thought he was Sid Vicious and would sometimes cut himself, and burn himself and us with cigarettes, and was always drunk and would repeat the lyrics. But Helen came up with the name Skabs.

MRR: So five years. That's kind of awhile to be in a band. What's the good that keeps you together and going? What's the awesome part of being in the band?

Remi: We love each other. We just get along. We just all have fun when we get together making fun of everybody.

Eddy: I thought it was our sexual encounters.

Qba: Yeah, I think it's that our practices are really a lot of fun. We don't stress each other or anything.

MRR: What did you say? Stretch each other?

Qba: Except Remi, we stretch at a lot of the practices. No, I have to change sticks every practice now..

Eddy: ...because he gets them dirty..

Qba: ...Remi's butt.

Christian: I guess, it's the friendship.

Everyone: Aww!

Ana: It's definitely the adventures we get into when we go and play different shows, and the whole fun of it, and enjoying playing music, and getting your frustrations out and whatever. You just do whatever the hell you want to do, with music and that's what keeps it going.

Eddy: It's definitely a balance. A balance of having a normal life...No! It's true, and then the Skabs- it's just really nice and makes you feel really good and friendship is a big part of it, too.

Helen: 'Cause these are the only few sorry asses that I know who will put up with me.

Everyone: Awww!

Eddy: The friendship! The friendship!

MRR: OK, I have three more questions left. This one's for you. What do you like to sing about? What are your lyrics about?

Helen: Mostly they're about myself because I am a very complex person, and there is always something about me that I can sing about.

Qba: Aw..

Helen: No, it's not sentimental. It's not sentimental. I'm very exciting.

MRR: You seem to sing very angry. Do you sing about things that piss you off or just anything?

Helen: Eh, kill everyone and let God sort them out.

Eddy: I'll say the thing about Helen's lyrics is that they relate so much to everything going on. She sings about everything. She might relate to herself, but anyone that reads them can relate to them, from being oppressed through a religion, sexism, family, anything you can think about, or even feeling good, and she'll sing about it and anyone can relate to it.

Helen: But you see, if they weren't about myself they wouldn't be genuine. I'm not going to talk about something that doesn't relate to me. For example, something that happens in a far away land that I've never been to, and that I have no experience with, I'm not going to sing about that. If I can relate to it, and if I deal with it, I'll sing about it and it will be genuine. If not, I'll leave it alone and let it to somebody who will do it.

Ana: I'm not going to talk about Helen's lyrics!

MRR: Easy question, what kind of records and stuff do you guys have out?

Eddy: (takes the mic) We have a 7" called "The Greatest Hits." What is it called? "The Timeless Classics of the Skabs."

Anyway, and a song on "Punk Uprisings II" and we have a split LP with a band from Philadelphia called Anal Sausage, which are really awesome.

Ana: Oh yeah, and we have two songs on a compilation called "Junk Punk."

MRR: Awesome! OK, this is the last question. It's pretty open. What is your message to the world, or fucking what's the deal with the Skabs?

Helen: Drop the bomb.

Eddy: For me it's like, for me the Skabs are a continuation of my idea of punk, which was a mode through which political and social change could be possible, and that's what I'm trying to transmit through our music, you know, that feeling and the freedom of expressing yourself any kind of way you want...

Everyone: Aww!

Eddy: No, it's true! It's true because in this world of generic punk, we're definitely like an eyesore. It's true.

Helen: That's why you gotta kill everybody and let God sort them out.

Qba: I don't believe in that.

Ana: Let's see, what's the deal with the Skabs? It's, I don't know,

it's something definitely to enjoy yourself, to be yourself, don't put down anybody for any reasons and go ahead and do whatever you really want to with your life and don't let anyone step in your way because there is always someone in your way. So just fuck them over, and go your own way.

MRR: Yeah!

Helen: I think we all have certain political views we agree with, and some we can disagree on at certain times. They could be collective or individual at the same time. We can clash, but we could also agree with each other and I think that makes us very unique and we're genuine about it... We're very sincere, unlike a lot of people.

Christian: For the Skabs, the meaning for me, it's like I guess it's like a getaway, a gateway, it's like an escape basically. It's basically I forget about everything, all my problems, whatever happens. I just concentrate on what I'm doing here and now and I don't really worry about, you know, my normal life or anything about it. It's just like a gateway. It takes you away to somewhere else. That's what it is. The other question was "message to the world?" Well, the message to the world would be, to use that as an example, so many people live so frustrated, find themselves trapped or whatever. There is always a time when you have to make time for your own interests, your own feelings. Find that way to just forget about frustrations and calm your stress.

Qba: I feel very strongly about racism and it really pisses me off, like in the punk scene, how divided it is, like Straight Edge and Hard Core and Punk and everything. About the Skabs shows. A lot of different people come to our shows, and they find a way to have fun together, dance and everything. That's it.

Remi: Well, it's like we go to a show and we don't play generic punk, so you know, we want to show everybody that you don't have to play like Sex Pistols. Exploited to be punk. Just be your own and you can be punk doing whatever you want. Anything goes, it doesn't have to sound like Exploited to be punk.

Qba: We don't want to limit our selves.

Eddy: Especially what Christian and Qba said, you go through your life, and you have your dreams when you're a little kid. Then you get through college and you follow what your parents want you to do, what society tells you to do. You want to be an actor, you want to be a musician, you want to be a writer. You'll be a lawyer, or this and that because your family told you this or that. Seriously, and you'll never really find fulfillment in your life because you never found what you really wanted to do, and then you're 40 years old and you're looking for that vacation, so you can get away from yourself. Not so you can get away from the job, so you can get away from yourself and what you have become. So you go a week away to Jamaica or Bermuda, and go "yeah! I feel good!" just because you're trying to get away from the person you have become. And I think the Skabs, what we're trying to show, is just that "thinking for yourself thing." Think for yourself. Follow what you want to do. And that even goes into issues of racism, sexism, and any kind of hatred is like society says, "gays are wrong" or "hate this person" or "hate that person. Hate Jews. Hate those countries from Africa." All those things, told through education and everything, and actually think for yourself. Do you have a reason to hate? Do you have a reason not to follow your dreams? You know, just question everything. Do you have a reason to play generic punk? Poppy punk? Do you have a reason to sing in English if you're from Argentina, or from Poland or Russia or Columbia, and you just want to be commercial punk? It's like, do what you feel happy about what you are doing? It's about being happy with yourself. It sounds kind of hippie, but that's the truth. I think that's what original punk was about, too.

MRR: All right, thank you very much!

Qba: Thank you Erika!

Drop the Skabs a line, send them

bloody bandages, love notes, etc. c/o:

Edward Skabs, 48-02 59th Street, Apartment #3, Woodside, Queens, NY 11377. For the

7" direct from WACP, write Matt, 12 Wyatt Circle, Somerville, MA 02143.

SWB2

MRR: Who's in the band and how old are you all?

Josh: Vocals and guitar...20-and-a-half.

Beef: Drums and back-up vocals...29.

Jeff: Fill-in-bassist-until-we-move-to-San Diego...25.

Alex: Soon-to-be-bassist...23.

MRR: Where's everyone from?

Josh: I'm from Rome, GA.

Beef: Gaithersburg, MD.

Jeff: Gaithersburg, Maryland.

Alex: San Diego, California.

MRR: Any of you got nicknames?

Josh: Corky, I got that nickname because my ears are uneven. One sticks out more than

the other, so a couple of "good friends" in middle school started calling me Corky because they said I was retarded looking like the guy from Life Goes On.

Beef: Yeah, this is my real name. It's a stupid story, so just make something up.

Alex: Yeah, Beanpole, because I'm skinny.

MRR: How did you all meet?

Josh: I met Beef while he was living in Rome, with this other band Eesch. Then we moved up back up to Maryland and we met Jeff because he's Beef's brother. Our old bassist left because we weren't getting along. Jeff was good enough to fill in for us until we found a replacement. He was on our 7" and CD recording and he went on tour with us this summer. He was also the guy who recorded all of our junk. He's a good guy, until he starts talking! I met Alex because I was boning his girl-

friend with some mad cyber loving.

Alex: Haha! Let's just let Josh think it was her. Don't burst his bubble.

Jeff: I met Josh because he kept coming up to Maryland. I'd get home from work and he'd be sprawled on my sofa watching my TV, or in my room logged into AOL on my computer, leaving his half-filled glasses of Coke all over the place. By the time he left there'd be four or five of them stagnating in various places. Then I'd find his gross pink hair all over my bathroom floor after he cut it.

MRR: Who do people compare you to?

Josh: MRR said AFI. Punk Planet says FYP and Flipside says Final Conflict...but I'd have to say that we're the most original and ground-breaking band there is! Haha...actually we're about as ground-breaking as the Spice Girls and as original as Puff Daddy!

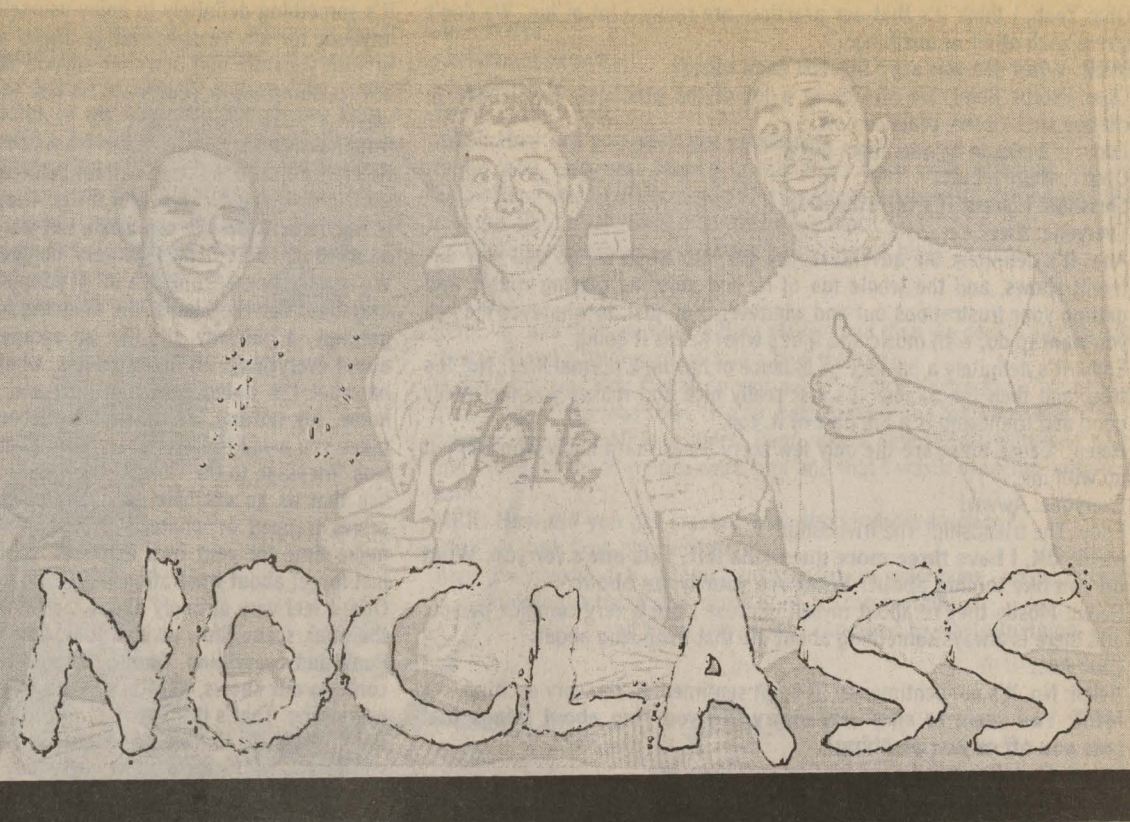
MRR: What do you think about all the "cores" out there.

Josh: I like what I like...and you like what you like...and as long as we follow that simple equation we'll all get along a lot better...cuz no matter how noble you think you're cause is, there's always gonna be someone around to disagree with you.

MRR: What music did you listen to when you were a kid?

Josh: Ritchie Valens and Buddy Holly...then I moved on to more meaningful music when I was in sixth grade, like Motley Crue and Skid Row. It was all about the hair then and it's all about the hair now.

Alex: Early rock n' roll, my dad's old records that I still listen to every day, and a little Billy Idol, Stray Cats, Devo, some other terrible 80's stuff. Kiss, Beatles, then later on Duran Duran and all those new wave bands (you have to remember I'm old



and was 13+ during the 80's).

Jeff: The first record I ever got was the "Safety Dance single," b/w "Living in China" in sixth grade. The first CD I bought was Samiam's first one. The most recent one was Tilt.

MRR: What was your first record bought and your latest one?

Josh: My first memory of actually going out and buying a tape was Guns 'n' Roses "Appetite for Destruction." I was too cool 'cuz I was in sixth grade and my mom let me buy a tape with a parental advisory sticker on it! The Punk Rock started early with me!!! The latest ones would be the new Unwritten Law, Strung Out, MxPx, are my faves.

Beef: First record was, I think, Kiss' "Rock 'n' Roll Over." My last was Strung Out's "Suburban Teenage..." An awesome album!

Alex: My first one was Billy Idol's "Rebel Yell." That album still amazes me!

Jeff: Descendents "Enjoy" was the first record that got me into punk, and Green Day's "39/smooth" was the record that got me started playing. I saw that my brother (Beef) could play every song on it with the same bar-chord, and for the first time I realized how easy guitar was.

MRR: What record or song has changed your life?

Josh: "La Bamba" by Ritchie Valens made we wanna play music...seriously!

Alex: Probably the country-western record that my dad put out when I was five.

Beef: None really...hearing the Ramones for the first time made me think that anyone could play music. Basically it made me go out and buy a drum set, even though I couldn't play!

MRR: Who do you look up to?

Josh: Craig Kilborn and Zack Morris 'cuz they both have cool hair.

Alex: Buddy Holly! Look how much he accomplished in 22 years.

Jeff: No one, really. I respect or admire different things about different people, but everyone has enough flaws that they're brought back down to earth.

MRR: Who writes the songs?

Josh: I make them up and everything...then the other guys make it good.

MRR: What do you think about riot girls?

Josh: As long as they're not as hairy as me, I have no problem with them.

Jeff: I'm not a big fan of people who willingly attach a silly label to themselves in an attempt to have some kind of identity. I guess "Riot grrl" is better than "straight-edger," although I never understood why someone would want their main

identifying characteristic to be the fact that they don't do drugs. I'm also not impressed by people who draw on themselves with markers, be it an "X" on the hand or "rape" or something on their stomach.

MRR: What girl bands, or girl-fronted bands do you like?

Josh: Hanson.

Beef: I like the Go-Go's.

Alex: My friend's band Ten: Til.

Jeff: The Muffs, The Go-Go's, The Pretenders, Red Aunts, Tilt, The Primitives.

MRR: What do you think about ska?

Josh: I don't like it...not cuz it's all popular or

whatever...I just think it sucks.

Beef: I only like the punk/ska junk like Less Than Jake and Suicide Machines.

Alex: The real ska is good, I don't like all of these new bands.

Jeff: I don't like horns in general, and I don't like that "chinka-chinka-chinka" guitar thing, but I like the happy jumpy energy thing.

MRR: What do you think about swing?

Josh: Umm I like the movie Swingers...is that close enough of an answer?

Alex: Sucks! Rockabilly is more rock-in'!

Beef: I don't mind it...it's kinda funny bringing back music your grandparents liked back

which one was your favorite? What band was your least favorite that you played with?

Josh: Good bands: 30 Deep, Jon Cougar Concentration Camp, Guttermouth, Justified Anger, Elshermo... Bad bands: sorry but I don't kiss and tell!

Jeff: 30 Deep was an amazing pop-punk/emo band in Greensboro, North Carolina. Why they aren't big and eight thousand Fat Wreck Chords clones are is a mystery. Kottin K's from Massachusetts were also cool; they were a guitar/drums

two-piece that basically just made noise and tried to destroy their drum kit with their pounding.

MRR: What's your new split CD like?

Josh: It's good...so go buy it.

Beef: It's really good...though I hate my drumming on it.

MRR: How come you did a split with the band you did it with?

Josh: 'Cuz The Tone Deaf Pig

Dogs are a really great band and we have a lot of respect for those guys. They were playing together before I knew what punk was.

Beef: I didn't know who they were until after we played with them...I was playing punk when Josh was 10.

MRR: What's your favorite song on your new split?

Josh: I like them all.

Beef: "Getting Old."

MRR: How can these lovely readers get their hands on one?

Josh: Send eight bucks to No Class, PO Box 6165, Rome, GA 30162. For you cyber punx - noclass22@aol.com <http://members.aol.com/NOCLASS22/indexfu.html>



NO
CLASS

in the 40's.

Jeff: Swing's not bad in and of itself, but as the latest lame trend it sucks, and as far as swing as a lifestyle rather than just a type of music - it's really lame! Why anyone would want to try and emulate so-called "cool" people from the past is beyond me. Everyone should emulate cool people of the present, like me.

MRR: How did your recent tour go?

Josh: Good, until we broke down in LA and had to cancel the rest of the tour.

Beef: And shell out over six hundred bucks each!

Jeff: In retrospect it was great, aside from the fact that we only played half the shows we planned on and lost a lot of money on the van. I've never been so glad to be home, though.

MRR: Did you play with any local bands on your tour dates? If so,



The Dead Kennedys, controversial by design, continue to make friends and enemies on both sides of the punk rock line drawn in the sand. There are those who write them off as "sell out rock stars", and others that hold the Dead Kennedys sacred. Somewhere between it all, is a band with a unique style and several great singles and three great albums. There are many resources out there depicting Jello and DK, and all the stigma that surrounds them, but as usual, I like to take a more personal and music oriented slant. While there is something to be said about the man who ran for mayor, fought for freedom in the courtroom, and got his leg broke at Gilman, I want to talk about music.

Jello Biafra (born Eric Boucher) went to see the Ramones play in Denver, January, 1977. Like so many others, Biafra was inspired by the Ramones raw power and energy. Following the Ramones show, he spent some time in England, at a point of time where the British Punk Rock scene was really evolving. Biafra had a chance to check out some bands, continuing the intrigue that the Ramones started. Biafra, who had a background in method acting, started thinking of playing music himself. he left England and went to California, where on weekends he would go watch bands play in San Francisco. Very impressed with watching bands learn how to play in public, Biafra musical ambitions were confirmed. Once deciding to be in a band, the natural progression is to quit school, which Biafra did. After quitting school he went to live with his parents

NAZI PUNKS



FUCK OFF!

DEAD KENNEDY



california über alles

DEAD KENNEDY



COLD FISH



in Colorado, while working in a nursing home he saved enough money to move back to San Francisco, the place where he wanted to start the band. While in San Francisco, he answered an ad, "Guitarist want to form punk band". The ad was placed by East Bay Ray. Biafra and Ray started working on songs, Biafra did not play an instrument, but was able to relay song ideas. The two picked up Klaus Flouride to play bass and Bruce Slessinger (Ted) to play drums, and 6025 to play second guitar. This was July, 1978, a year and a half from the Ramones show, one week later Dead Kennedys played their first show.

Punk Rock shows in 1978 were not very large. While in England Punk Rock was making headlines, it was still underground in America. The Dead Kennedys' moniker caused some alarm. Curiosity seekers would turn up at shows just to see what they were like. The Dead Kennedys offered something different than most bands. Ray's guitar playing was unique, he played basically clean and used a lot of melodies, Biafra's lyrics were sarcastic, witty and very funny. Despite the obvious shock tactics, legitimate targets were attacked. Biafra's voice was unique as well, I always thought he sounded like a surfer on speed grabbing at his throat, it worked. Clearly the Dead Kennedys were finding their place. With musical abilities, and an unique sound they wanted to piss off as many people as possible. Right wing political/religious leaders took offense to the Dead Kennedys, putting them and punk rock in the media attention, just like England. Dead Kennedys gigs were high profile bringing the attention of the media and the police. Controversy! Just as planned. Incidentally 6025 left the band after six months.

Bob Last from Fast Records in England was visiting a friend in New York and by chance heard a recording of DK. He

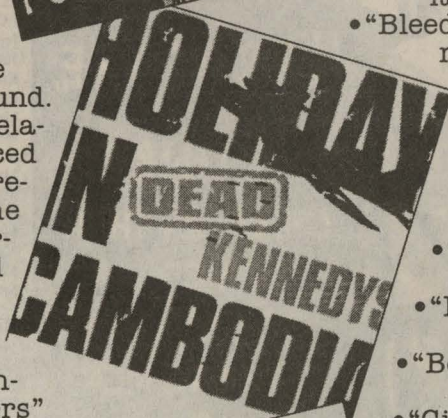
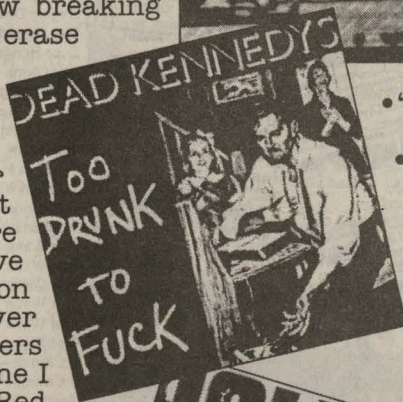
was very impressed and in Oct, 1979 he put out the DK first single "California Uber Alles" b/w "Man with the Dogs" (I like the single version better than the album). The DK was becoming punk rock's favorite son. Punks were hastily adorning their leathers with the painted DK logo, right next to Chron Gen, Exploited, and the Pistols. "Holiday in Cambodia" b/w "Kill the Poor" was their second single, this time Cherry Red Records put it out, again a British label. DK went with Cherry Red, because they were willing to put out a full length as well as other singles. "Fresh Fruit for Rotting Vegetables" was the DK debut album, and by far their best. When the album first came out in 1980 as an import on Cherry Red, the DK popularity began to rise rapidly. Incidentally I seen the DK at this time in a club in Staten Island. It was the DK, DOA, SS DeControl, and Kraut for \$4.00!! I noticed an odd transition there after. Punks were now breaking out the nail polish remover to erase

the DK logo in disgrace. It seems as their popularity grew, they were now considered "Sell Outs", and this is back in 1981-1982. I never did understand this because at this point all their records were great. "Fresh Fruit" might have suffered a little in production but still plays great. If you ever noticed there are several covers for "Fresh Fruit". the first one I got was orange, on Cherry Red, had the pull out poster, and the picture of the old folks sitting around. I believe the story goes that a relative of one of the old ladies, noticed the picture and sued the DK to remove it. Later versions had the heads cut off and then the Alternative Tentacles logo. In 1981 Ted left the band and was replaced by Peligro. DK went on to release several more singles and albums. I like everything up until (and including) "Plastic Surgery Disasters"

It is too obvious to talk about DK side projects, spoken word etc. I personally feel that DK should have broken up after "Plastic Surgery" somewhere after that, they lost it. Their songs lacked what once made them great. All in all, DK has earned a spot on the leathers.

Discography

- "California Uber Alles" b/w "The Man With the Dogs" (Fast, 1979)
- "Holiday in Cambodia" b/w "Police Truck" (Cherry Red, 1980) (7" and later 12")



- "Fresh Fruit for Rottin Vegetables" LP (Cherry Red, 1980)
- "Kill the Poor" b/w "Insight" (Cherry Red, 1980)
- "Too Drunk to Fuck" b/w "The Prey" (Cherry Red, 1981) (7" and later 12")
- "In God We Trust" EP (Alternative Tentacles, 1981)
- "Nazi Punks Fuck Off" b/w "Moral Majority" (Alternative Tentacles, 1981)
- "Bleed for Me" b/w "Life Sentence" (Alternative Tentacles, 1982) (7" and later 12")
- "Plastic Surgery Disasters" LP (Alternative Tentacles, 1982)
- "Halloween" b/w "Saturday Night Holocaust" (Alternative Tentacles, 1982)
- "A Skateboard Party" live LP (Starving Missile, 1984)
- "Frankenchrist" LP (Alternative Tentacles, 1985)
- "Bedtime for Democracy" LP (Alternative Tentacles, 1986)
- "Give Me Convenience or Give Me Death" (Alternative Tentacles, 1987)

In case you are wondering, most of the Cherry Red Records were also released in the United States on Alternative Tentacles. There are many, many compilations that include Dead Kennedys, most notable "Punk and Disorderly" and "Rat Music for Rat People". There are lots of videos and bootlegs as well, DK are not hard to find.

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- AYA02 - Cedar of Lebanon s/t 7"
- AYA03 - Dig Dug/Milhouse split 7"
- AYA04 - Jessica Six/Schrasj split 7"
- AYA05 - Sore Loser - ...is out to save the world CD
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The
Third
Annual

Holidays in the Sun

Text by Lance and Tiger Lily (*My Letter to the World 'zine*) — Photos by Tiger Lily

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Agnostic Front
999

The Drones
Angelic Upstarts
Stiff Little Fingers

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Sic Boy Federation
The Stains
Funeral Dress
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The Vibrators
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Menace
Anti Nowhere League
The Dickies

DAY THREE
Shanghai Radio
MDM
Cult Maniax
Concrete Sox
Snap Her
Red Alert
One Way System
Vice Squad
The Business
The Exploited

HE SAID:

or LILY'S CHEAP HOLIDAY IN LANCE'S MISERY...

Ha ha ha....Laugh at me, you cynical bastards! But I did go to the third Holidays In the Sun punk-as-fuck festival and while I can't say I had a great time, it was an interesting experience. Sorta.

Why did we go? Lily is a lot more punk than I am. She was up for it. But I'm not totally sure why I thought this would be a good idea. Half of the bands I hadn't thought about in years. The other half I never liked in the first place. I guess I thought that if worse

came to worse I could explore the seaside resort of Morecambe. So despite an endless barrage of jokes at my expense via Sean and everyone at the Rough Trade shop on Portobello Road, I forged on. (Actually, I was quite happy to stay at the pub in Gypsy Hill. But Lily forced me to go.)

So, we arrive at Morecambe on the first day and I'm already in a bad mood. Morecambe is a pile of shit floating on the coast. "A seaside town they forgot

to bomb." No kidding! Mohawks and skinheads litter the boardwalk and as a representative of the pop community, I'm prepared to get my ass kicked. Needless to say, Lily already knows people here. On to the gig....

With a little finagling, I sort out two passes for us (much thanx to Ian Armstrong) and we get inside the hall where it already stinks of 2,000 punks, skins, and herberts (whatever the fuck an "herbert" is) from all corners of the world.

AGNOSTIC FRONT

LANCE'S COMMENTS: I don't really follow this kind of music. But I used to love 'em and they did the hits. Surprisingly less metal than other times I'd seen them. 4

LILY'S COMMENTS: I probably would've enjoyed this more 10 years ago, back when I was hard. 4

CROWD ENTHUSIASM: 3.5

SONGS PLAYED: "Crucified," "Victim In Pain," "Blind Justice"

999

LANCE'S COMMENTS: I was not prepared for this. Not this early in the day. Singer Nick Cash looked like Bob Hoskins. Time for lunch. 1.5

LILY'S COMMENTS: Not being a huge fan, I was content to take a few pictures, indulge in local cuisine, and return for "I'm Alive." 3

CROWD ENTHUSIASM: 4

SONGS PLAYED: "I'm Alive"

SHE SAID:

Being young and impressionable, I was absolutely thrilled that my trip to the UK coincided with the three-day, third-annual Holidays in the Sun punk festival.

Unfortunately, I'm not that young and certainly less impressionable than others my age. I've seen probably more than my share of both reformed bands in various stages of resurrection and bands that never quit. Despite occasional stellar performances, I understand that disappointment is an integral part of the package. Looking at the schedule for this year's shindig, I realized that I had already seen about half of the bands in various incarnations: as probability dictates, some had been amazing while others, well, weren't. But knowing that a grim outcome loomed ahead, however, didn't bridle my enthusiasm.

With this in mind, Lance and I rode the rails to the English seaside town of Morecambe, population 38,500. Upon arrival, Lance was immediately overly paranoid about the army of bondage trousers and flight jackets roaming the promenade, certain that a brawl of outrageous proportions would go down at any moment, on any corner, and that we'd get sucked into its vortex. I, on the other hand, was quite amused by the idea of at least 1,000 punks

and skins from all over the world, decked in their deadliest duds and 'dos, converging in this small 'burb, which seemed to rely on senior citizen groups and families with at least three children and a dog for business. I could only imagine with self-contained mirth what first-time, non-punk visitors thought. That Morecambe was the hideout for all the punks and skins of yore?

THE DRONES

LANCE'S COMMENTS: The singer was still wearing the same ill-fitting punk gear he had in the late '70s. They look like the Beach Boys did on their last tour. I think they played for about 6 hours. 2

LILY'S COMMENTS: They're much better in a smaller setting, which this was not. Guitarist Gus wore a somewhat frightening psychedelic sun shirt; bassist Marc (from V2)

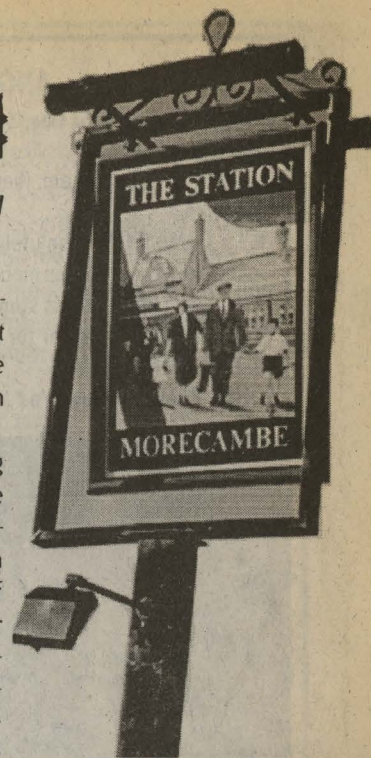
looked really gothic. 3.5

CROWD ENTHUSIASM: 3.5

SONGS PLAYED: "Be My Baby," "Persecution Complex," "Sad So Sad"



In the comments section, bands were rated on a scale of 1-5, 5 being the best.



ANGELIC UPSTARTS

LANCE'S COMMENTS: Hey, I was a peace punk! We weren't really "allowed" to listen to bands like this. Back then, their fans would kick my ass. But now that I hear them, they're probably my favorite band of the whole festival. 4.5

LILY'S COMMENTS: Absolutely fabulous with a marvelous set! Mensi, who looked like a tough Italian mobster (minus the garb, gold, and gat), still cuts an imposing figure. I was stunned to learn: 1) Max Splodge can drum, and 2) has been the drummer for some time! 5

CROWD ENTHUSIASM: 5

SONGS PLAYED: "Never 'ad Nothing," "Upstart," "Teenage Warning"



ANGELIC UPSTARTS

SPLODGENESSABOUNDS

LANCE'S COMMENTS: What a pile of shit! I think they were all playing different songs at one point. The band consisted of Max Splodge and three people who seemed to have just learned how to play their instruments. 0

LILY'S COMMENTS: Sloppy performance but probably highly entertaining had we stayed for their entire set. I kinda want to know whether or not they played "Poochie Woo." 2

CROWD ENTHUSIASM: 1.5

SONGS PLAYED: "Two Pints of Lager"

DEMENTED ARE GO

LANCE'S COMMENTS: Unlike most of the crowd, I have a hard time getting excited about men wearing make-up. I don't understand psychobilly at all. I guess they're pretty good musicians. Whatever.... 2

LILY'S COMMENTS: Great psychobilly band. Festival included, they seem to play with lots of punk bands. 4.5

CROWD ENTHUSIASM: 3

SONGS PLAYED: "Zombie Stalk"



THE VIBRATORS

LANCE'S COMMENTS: What the hell is going on?!? They played loads of shit off of their horrendous new album. Knox looked like an emaciated Kevin Dubrow. 1

LILY'S COMMENTS: Boring. Played too many new songs in a row, and slowly. "Baby Baby Baby" was their hit? 3

CROWD ENTHUSIASM: 3

SONGS PLAYED: "Wrecked on You," "Into the Future," "Baby Baby Baby"

U.K. SUBS

LANCE'S COMMENTS: Charlie Harper looks like a cross between Spitting Image and a Fraggles. It's the Subs, y'know? 3

LILY'S COMMENTS: Saw them once with two original members and thus felt no need to stay for the entire set. 3

CROWD ENTHUSIASM: 4.5

SONGS PLAYED: "Warhead," "CID"

PETER & THE TEST TUBE BABIES

LANCE'S COMMENTS: Again, I was into

Crass and Flux and was therefore not allowed to listen to much of this stuff. They're kinda dumb and I probably wouldn't go see them in normal circumstances. But after hours of ear torture, they were like a breath of fresh air. I kinda wanna check out their records now. 3.5

LILY'S COMMENTS: Whoa! Drummer AD drummed at out-of-control speeds — and the band kept up! Crazy! 4

CROWD ENTHUSIASM: 4

SONGS PLAYED: "Transvestite," "Banned from the Pubs," "Maniac"

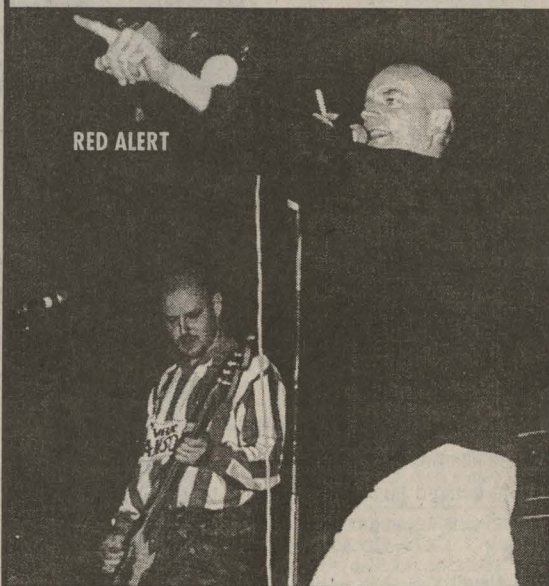
MENACE

LANCE'S COMMENTS: Ladies and Gentlemen, the biggest disappointment of the festival! Who knows who's in this line-up? The singer has pulled a Richie Manics and who knows what happened to the guitarist. So it was a couple of studio guys playing up the wimpiest rendition of "GLC" possible. And they had the nerve to play it at the beginning and end of the set. 2

LILY'S COMMENTS: I so looked forward to seeing these guys all year and wound up running out on Peter & the Test Tube Babies to do so. It took me seconds to realize that the singer was not the original (rumor had it he had OD'd and died/got lost) but this was only one of the disappointments: "I'm Civilized" was excruciatingly slow, the singer couldn't hit the notes in the chorus to "Last Year's Youth," and they did "GLC" — twice! And the guitarist wasn't original either so Menace sounded more like an arena rock band! I was crushed. 1.5

CROWD ENTHUSIASM: 3

SONGS PLAYED: Everything they ever wrote, then "GLC" twice.



RED ALERT

LANCE'S COMMENTS:

Hey, I was shocked how together Red Alert were. Every song was catchy and tight and the singer looked like he was 23. Lainey from Leatherface on bass! 4

LILY'S COMMENTS: Pleasantly surprised that these guys are excellent live. Guitarist Tony is such a ham; couldn't understand singer Steve's northern England accent one whit, though. 4.5

CROWD ENTHUSIASM: 4

SONGS PLAYED: "SPG," "In Britain," "Bad Man" (Cockney Rejects)

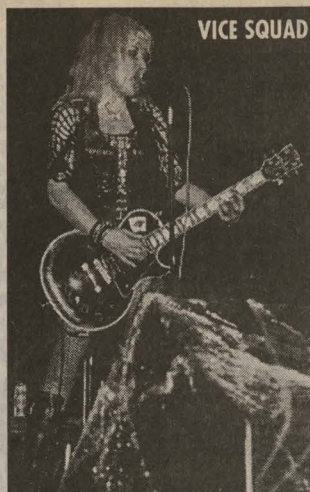
ONE WAY SYSTEM

LANCE'S COMMENTS: I don't understand the appeal of this kind of music. Totally generic GBH-style hardcore. Totally tuneless and painfully long-winded. Fuck! They definitely win the bad tattoo award. I think the singer had "FUCK OFF" across his stomach. 2

LILY'S COMMENTS: They sounded like New York-style hardcore — nothing at all like I expected from the few OWS songs I've heard. Seemed like they played the same song over and over.... 1.5

CROWD ENTHUSIASM: 4

SONGS PLAYED: "Jerusalem," "Stab the Judge," "Give Us a Future"



VICE SQUAD

LANCE'S COMMENTS: Wow. I was almost looking forward to this. No, not in a pervy way. I kinda have fond memories for "Last Rockers" and "Rock-N-Roll Massacre." But, y'know... those songs kinda suck. Beki Bondage looked really great. But I felt like I was watching Lita Ford. 2

LILY'S COMMENTS: As time goes on, I sadly realize I like Vice Squad less and less. Don't know what it is. Oh wait, yes I do. The music is basically rock...with not enough punk or roll. Where the heck did she pick up the back-up band? 3

CROWD ENTHUSIASM: 3

SONGS PLAYED: "Young Blood," "Last Rockers," "Rock 'n' Roll Massacre"

THE BUSINESS

LANCE'S COMMENTS: Hey, one of the few bands (ever!) to have gotten back together and been good. They, along with the Subhumans, are the exception to the rule as far as their reunion being more than just nostalgia. A little sloppier than previous times I'd seen them. But still lots of fun and they almost made this trip worthwhile. 4

LILY'S COMMENTS: I enjoy watching Micky Fitz rouse the crowd, and I can understand him, to boot! 4

CROWD ENTHUSIASM: 5

SONGS PLAYED: "Suburban Rebels," "Do They Owe Us a Living?" (Crass), "Blind Justice"

THE EXPLOITED

LANCE'S COMMENTS: I was perfectly happy to leave before they started. But Lily insisted on hanging around and taking some photos. Same old shit. The Exploited have been nostalgic since they began. People say they created the punk "revival" of the early '80s.

"Revival" makes me think of Sha Na Na. Wattie is the Bowser of punk! 1

LILY'S COMMENTS: I've never been a fan of theirs, but then again, I've never been a foe. Felt compelled to take pictures for friends back home and thus witnessed the beer-flinging frenzy. Left during "Barmy Army," which I truly thought was 30 seconds long (due to technical difficulties) until I heard the entire thing back home. 3

CROWD ENTHUSIASM: 4.5

SONGS PLAYED: "Let's Start a War," "Barmy Army"



HER CONCLUSION:

The residents apparently didn't mind the return of this motley crew, and it turned out that Lance's paranoia was unfounded. No fights broke out. Odd, too, considering the turbulent reputation of Agnostic Front, Angelic Upstarts, Business, and Exploited gigs. I don't know if violence is still a problem at AF, AU, or Exploited shows, but the fact that the Business didn't have trouble at Holidays in the Sun struck me as surreal. What's going on here?! As for the streets of Morecambe, I'll just assume that the absence of wailing police sirens meant that they, too, were trouble-free.

As for the bands and the music itself? Let me say first off: Bands, if you're going to have a reunion show, at the very least include the singer and guitarist — they truly matter. As usual, there were both stellar and not-quite-stellar performances, attributed not to the age of the band, believe it or not, but mainly to the bands' energy level and my fluctuating mood. Though I may have been heard muttering something about never having to see another show for at least a year, I had a blast and look forward to Holidays in the Sun 1999, to be held in Morecambe and Amsterdam at two different times.



HIS CONCLUSION:

Now that I look back I can't help but think, "What an ordeal!" But band reviews don't really capture the feel of the festival. I mean, 2,000 wasted punks and skins and whatever and no fights? Once you get over the initial terror, there is a certain charm to seeing a little town over-run by punks. The old town folk have developed a symbiotic relationship with the punters. I can't explain how it happens. It's a joyful aberration of nature. Plus, it's nice to go see a punk band and be one of the younger people in the crowd for a change.

Anyway, would I go back next year? I dunno. It was much more entertaining than I could have possibly expected. And sometimes I think I enjoy complaining about bands more than liking them. Get the Newtown Neurotics or the Partisans and I'd be there in a second. Whatever.

For more information about Holidays in the Sun, check out www.datarecords.com/holidays or contact Darren Russell (PO Box 101, Lancaster LA1 2GL, UK).

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— Brock, SLUT fanzine #2

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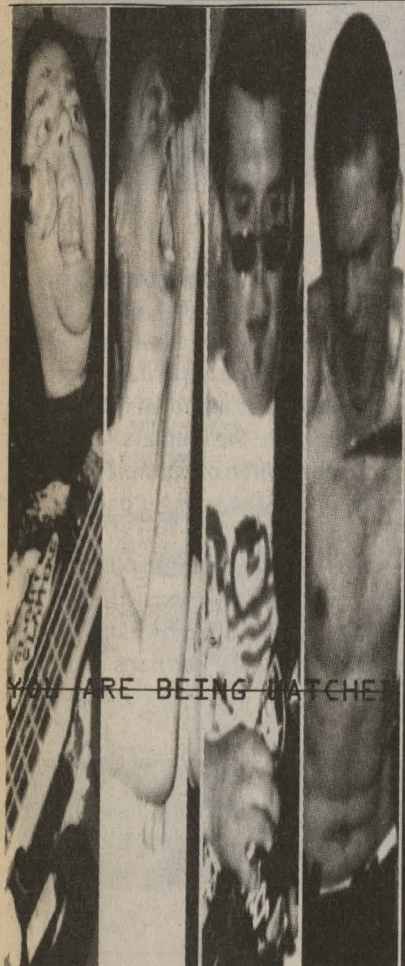
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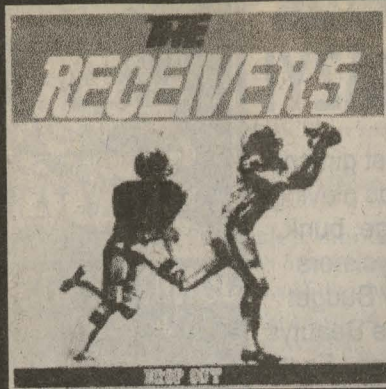
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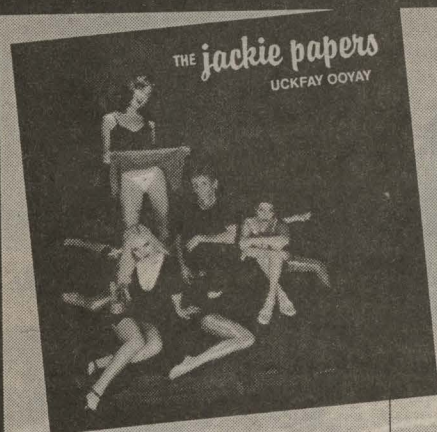
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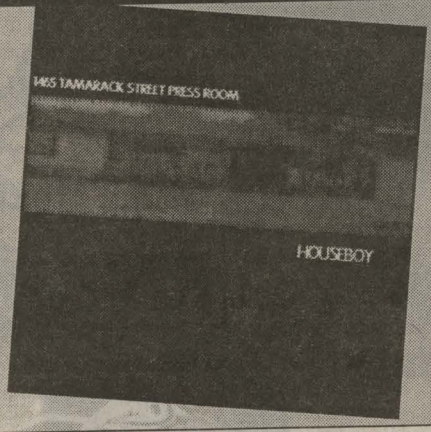
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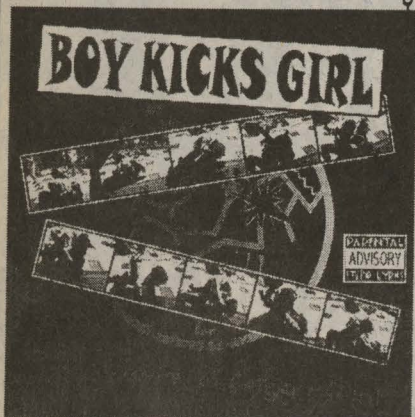
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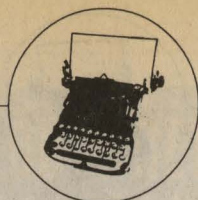
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Concrete Jungle • edited by Mark Dion and Alexis Rockman
219 pgs • \$24.95
Juno Books • 180 Varick Street, 10th Floor • New York, NY 10014



The subtitle of this volume reads "A pop media investigation of death and survival in urban ecosystems." Thankfully, this is one of the few times in the publishing world where the published work lives up to its billing. Juno Books, along with editors Mark Dion and Alexis Rockman have delivered just what they advertise: a book that takes a good hard look at how we as humans have affected and continue to affect not only our environment, but the environment of every creature on this Earth.

Chapter One focuses on the city and its environment. The most intriguing piece in this chapter focuses on something we take for granted in big cities, the pigeon. Boris Palameta details how we, as humans, have basically created this species and how we help the population of this so-called nuisance increase exponentially. The basic idea presented in this chapter is that we, who think ourselves so intelligent, are actually the ones that are creating many of the wildlife nuisances in our environment. This chapter shows how we are destroying various species at an alarming rate; up to one species per day as compared to the time of the dinosaurs, when one species was lost every 10,000 years. This section also puts forth the frightening thought that the Earth could one day be overrun by pest species, due to their ability to fill any niche left empty by other extinct species. A world overrun by roaches and rats is not out of the realm of possibilities.

The second chapter focuses on how easily alien species can be introduced to an environment. This chapter lists many examples of how plans to introduce species into new environments that were made with the best of intentions have turned into catastrophe for their new environments. This chapter attempts to make the reader patently aware of how fragile the environment of any species is and how easily a species can be wiped out by a change in its environment or how easily a foreign environment can be destroyed by a new species being introduced to it.

The third chapter of *Concrete Jungle* focuses on Cats and Dogs. Gerald Heffernon writes the most poignant piece in this chapter. Heffernon examines how dog breeding has deteriorated; how once proud breeds are nothing but copies today, all looks and no function. The only exception to this rule being fighting dogs, for they mirror the worst in humans. Heffernon then goes on to offer some breeds that should be examined, such as flying dogs, baby sitting dogs (complete with pictures.) This piece is written to show how useless dog breeding has become and how humans have once again created something that is dependent upon them. Also included in this chapter are a few examinations of feral dogs and their behaviors in two different environments: an urban environment versus a dump in rural New Mexico.

With the fourth chapter the book takes a turn into what some readers might call "uneasy" territory. This chapter focuses on everything you would ever want to know about rats. Discussions in this chapter include the "super rat", Black Death, and any and all types of rat history and folklore. All in all, this is a very informative chapter about a very present species in our environment.

Hosting Others is the title of Chapter 5 and it opens with the tale of artist Bob Braine, and how he became an unwilling host to a parasitic worm. The next piece comes complete with photographs of bodies in various states of decomposition. In this article, the authors go through a step by step description of the process a body goes through as it decomposes and how it then becomes a host to many different species. The rest of the chapter, for the most part, focuses on the human body as a host for parasites. This chapter is a paranoid's nightmare. The author and editors are begging for an obsessive-compulsive disorder to be born after reading this chapter.

Chapter 6 focuses on Trash. Brian Wiprud opens the chapter with

a rather detailed description of working in the New York City sewer system. The most unsettling recollection he details is of when a job he was on set 100,000 white leviathan roaches scurrying through the streets of New York. Also included in this chapter is a informative piece on Mexico City and how the environmental downward spiral it is now in was begun over 500 years ago by the New World Conquerors. Another fine example of how humans who believe they know best have ruined something sacred and beautiful.

Chapter 7 is another one for the queasy to avoid. Beginning with a study of the roadkill photography of Bob Braine and then moving onto a handful of roadkill recipes which range from Bambi in Guinness to Squatter Pilaf, which includes 50-100 roaches (an acquired taste I am sure).

The final chapter is entitled "Zoos, Museums & Other Fictions" and it focuses on just that. Opening with a zoo timeline which runs from 2800 BC through modern times, this chapter also details what few think about: that zoos are the last place where many "wild" animals still roam or will roam in the future, a very scary thought.

As with most publications that utilize a variety of authors, *Concrete Jungle* could have used a somewhat heavier editorial hand in a (very) few spots. The opening two pieces of the book would not have been my choice as to how to set the tone for the entire book, and the imagined interview in the future also seemed out of context for the rest of the book. As far as aesthetics are concerned, as with all Juno Books, you could not ask for a more visually pleasing publication. *Concrete Jungle* contains many clear and arresting photographs, as well as a large number of informative sidebars to the stories. Taken in its entirety, this is a great look at humanity. A look at how "we invade, colonize and occupy, exploiting resources for our own benefit, when an area becomes too degraded, we move on, often without picking up behind ourselves," as stated by Shireen R.K. Patell in her piece "The Language of Pests." *Concrete Jungle* will make the reader see that the roaches, the rats, the vermin and parasites that we see as pests are not really the ones destroying the ecosystem—we are. The humans are the pests, and sooner or later, the Earth will shake us off like a bad case of fleas. —Trent Reinsmith

Extremities • Kathe Koja

200 pgs • \$22

Four Walls Eight Windows • 39 West 14th Street • New York • New York • 10011



The book jacket of *Extremities*, Kathe Koja's new volume of short stories, proposes that Koja is "our Poe for the twenty-first century." This is ambitious marketing considering we're still a couple years away from the next hundred, but it is also inaccurate. Not because Koja's writing isn't creepy and unique, but there is none of Poe's hyperventilating, high-drama gothic sensibility in her writing. Yes, bizarre things occur in her stories, but they happen in the context of her characters' humdrum contemporary lives, which adds a welcome layer of gritty, ironic humor. In "Bird

Superior," a man survives a plane accident and is suddenly graced with the ability to fly. His newfound affinity with winged creatures prompts him to consider getting a birdfeeder—but then he thinks better of it, not wanting bird shit staining the side of his suburban house. And when Drew, the main character in "Reckoning," encounters his wife, shockingly returned from the dead, his initial eloquent words are, "Fuck a duck."

Most of the stories in *Extremities* succeed in being pretty damn tweeky in a Twilight Zone-y sort of way. Koja's the kind of person whom you assume that as a small child when her teacher told her to draw a cat, drew not a cute, fluffy kitty but a stiff, bloody dead one which would rise from the road with supernatural powers. Her imagination is the fertile landscape which gives birth to grotesque plot twists, lush descriptive language, and earthy humor.



Extremities contains mostly hits, peppered with a few misses. Sometimes the stories just don't totally make sense. Something ominous is hinted at but never quite materializes, or the rules of this world-turned-upside-down are not adequately explained. In one story a woman who has been kicked out of her boyfriend's house crucifies herself on the backyard fence and, still alive, slowly transforms into a kind of vicious plant. Neighbors come over and complain indignantly about the sight, yet she remains there for days. This just seems unrealistic—wouldn't some cop with a notebook show up at the door? "Sir, we've received complaints of some sort of pod person in your backyard."

One of the stories, "Lady Lazarus," is creepy but for the wrong reasons. In this piece Koja recreates the hours leading to Sylvia Plath's suicide. The story itself is well rendered, it's just that to me there's something unseemly about imagining and recreating an actual person's final thoughts before sticking her head in an oven.

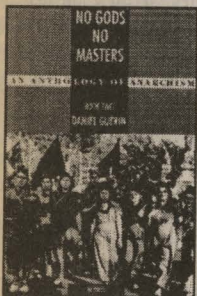
If you don't get off on the eerie horror of Koja's stories, there's always the sex. Supernatural occurrences, like psych meds, apparently have unpredictable sexual side effects. In "Jubilee," a woman who "had not wept or experienced an orgasm for three months" is relieved of the latter condition when a mysterious—and amorous—voice begins visiting her. In "The Disquieting Muse," an art therapist starts getting embarrassing boners for one of his loony clients despite her stinkiness, dirty hair and refusal to wear underwear. No, he hasn't developed a sudden sexual taste for crusty punks; it turns out she's his art therapy muse—she's guided him all this time, she's horny and now it's payback time, baby.

In "Arrangement for Invisible Voices" a neighborhood barbecue takes on the horror of a Sue Coe painting come to life as the partygoers are suddenly transfixed by noises from the spitted bodies of the pigs, the "unbearable tender wail of their murdered cries, scaling like the scream of high opera." Well, now it's several months later and one of the neighbors can't stop hearing the poor piggies cry out in pain. The sound sneaks up on him right at that crucial sexual moment, which is frustrating the hell out of his wife. Sterner stuff than *Babe* and *Charlotte's Web*, this. But as strange as these situations may sound, Koja actually carries them off with dogged dignity. So read up kids, and don't go to any weenie roasts or you might end up being a candidate for Viagra earlier than you think. —Melissa Klein

Daniel Guérin • *No Gods, No Masters: An Anthology of Anarchism, Book Two*

276 pgs • \$16.95 ppd.

AK Press • PO Box 40682 • San Francisco, CA 94140-0682



After Eugene Chadbourne's old column, I suspect that the book review section of *Maximum RockN-Roll* is probably one of the least read and least appreciated sections of this magazine. This is the age of Attention Deficit Disorder, when too much competition for people's free time has left little room for language or ideas. When the book in question concerns itself with politics, the sex appeal ante doesn't go up much. Perhaps if AK, in addition to using porno to underwrite the rest of their catalog, combined theoretical and demonstrative text with images of a carnal nature, some people would at

least get suckered into buying Emma Goldman for the nasty bits if nothing else. Take punk rockers. Punks try to be more political than your average mullet-haired individual, but these days, less and less people are really genuinely interested in the second-oldest profession, including guys and girls who still manage to shout "Anarchy" once in a while. This is because politics is like drinking salt water for Americans, and it's been that way since the seventies. So why does AK put out so many political books? Not for popularity. Accurately put, Ramsey and co. are real, honest-to-gosh Anarchists, the sort that used to spook the bejesus out of Ellis Island immigration authorities before the Wars and before they were mostly all killed. For such, Anarchism is not some job taken up by hairpiece male cellulite

and bored lawyers, but an elevated means of living for the common people. It is politics beyond politics. A politics about living radically. Living. Not watching other people sort of do it on TV.

To this day, the principles associated with "Anarchy" and "Anarchism" are greatly misunderstood as an excuse for unlimited license, chaos, violence, and assholeishness among disturbed malcontents who just can't manage to grow up and live like adults, fools whose unwillingness to recognize the needs for authority leads to their own undoing and, if they were to have their way, untold suffering for others not similarly infected. One of the essays in this volume, reprinted from the early part of this century, by seminal Anarchist Errico Malatesta, argues that Anarchism is not based on lack of organization but lack of government. Malatesta deals with many of the arguments against Anarchism and explains the differences between Anarcho-syndicalism and the popular conceptions of the terminology. What an Anarchist society is, according to Malatesta, is a "society of friends." Technology is allowed, people get work done, the gas flows through the pipes and the electric bulb burns, doctors heal the sick but people do what they need to do and want to do not because they are coerced to by laws or cops but because they identify and support their communities. Organization is based on communal discipline, not power structures, and technology isn't based on profit but on whether or not it actually benefits people; this is a far cry from the confused Anarchism of the Unabomber.

Many of the other essays, recollections and manifestos in *No Gods, No Masters* deal with some of the actual successes of Anarchism as practiced in the briefly lived Anarchist collectives of Spain during the Civil War and in the Soviet Union shortly after the Russian Revolution. That they failed wasn't necessarily due to any truth that such experiments are inherently doomed to fail; aside from the ever-present "capitalist swine" and bourgeoisie oppressors, the villains of this work are the Russian-style Communists who turned against their Anarchist comrades in the early twenties (and had a great number of their leaders executed) in order to eliminate an unpredictable element and consolidate state power under themselves and who again undermined the anarchists' militias during the Spanish Civil War by not allowing them any of Stalin's guns. Anarchists and Communists, both "leftist" in outlook, theoretically want the same goal: a classless, libertarian and communal society. Where they differ is how to achieve that society. The anarchists believe that all that needs to happen is that the workers need to overthrow their bosses and just take over while the Communists hold to the idea of a "dictatorship of the proletariat" being established first, orchestrated by the Communist Party. Subsequently, the Communists have taken over whole countries while anarchists, with their community-first ethos, have never done so.

Dealing, with a certain bitterness on this subject, are the excerpts from the memoirs of Emma Goldman (who witnessed the Bolsheviks destroy the Kronstadt sailors on grounds of "counter revolution") and Voline who found himself in a Russian prison cell, placed there by his supposed allies. Editor Daniel Guérin, himself a lifelong Anarchist, is somewhat non-judgmental towards Trotsky and Lenin, however.

Other documents chronicle Makhno and the anarchists of the Ukraine, writings by and about the legendary Buenaventura Durruti and much more.

Did the book make me a convert? Spiritually I love the idea of Anarchism (although spiritually I also love ladies in latex, nice clothing and guns) there's just one thing that holds me back: Anarchism is founded on the principle, common to the core of the left, that people are basically good. There's much which may dispute that. Also, Anarchism, like Communism (which has seen some better days), is a revolutionary belief system with its foundation in the Industrial Revolution. A revolutionary belief system to fight oppression (or boredom) in the Information Age, in which many people earn their living doing useless tasks for people who express evil in subtler ways, hasn't been codified yet. I don't think our cyber-exploited world has found its Marx or Bakunin. Instead of observing the past, I'm interested in the future and hope AK can keep up with the insights. —Joe Donahue

MAXIMUM ROCKNROLL MOVIE REVIEWS

Hi and welcome back to the new MRR film column where I get to spout off about some of the films I've seen in the last month. By no means do I want to encourage you to see any of these, I just thought you'd like to know what I think.

Pecker. I just like to say it. Pecker. Pecker. Pecker. You don't hear people saying pecker that much any more. That's one of the things I like most about John Waters. He uses great words. I ran into a friend on the street after seeing the movie. He asked what I had seen and when I said, "Pecker." He just stood staring at me for a minute. "The new John Waters' film," I added. "Oh, I thought it was a porn."

Pecker is pretty tame by John Waters' standards. Though I like that cos you can't be grossing everyone out all the time. It gets too predictable. The story is about a teenage photographer who gets "discovered" by a New York photography gallery owner and the chaos that ensues. It gets a bit moralistic on the evils of selling out, which we all know is bad anyway.

Pecker has great characters. Pecker, his laundry-mat owning girlfriend, his mom that runs a thrift store and helps the homeless look fashionable, his dad who runs a bar, his sister who works as the announcer at a gay bar, his grandmother who has a ventriloquist Virgin Mary and the list goes on. It is the attention to detail, the interesting people and the great style of it all that make it so enjoyable. I laughed out loud, cringed a few times and left the theater smiling.

If I hear someone mention the Titanic one more time, I'm going to have kill them. So I have no explanation as to why I went to see *The Chambermaid*, but I did. The story is centered around a French man who goes to see England to see the Titanic sail and meets a woman who is to be a chambermaid on the Titanic. When he returns to France, he thinks his wife has had an affair with their boss and he makes up some stories about the affair he had with the chambermaid.

The story is enjoyable enough until he decides he has a huge moral dilemma about lying. I am against lying as a general rule, but everyone in the movie knows he is lying. He has admitted it. People come to hear him tell his stories in a theater. They must know he's lying or at least performing. What's the problem with it? Maybe, it's my cynical 20th century views that make me unable to grasp the mental anguish he is going through. I don't know. That definitely ruined what otherwise could have been a nice film.

I'm definitely a sucker for romance films. Make that a romance set in Boston and you've got me. Off I go to see *Wonderland*. I have one friend who says it's fantastic. I don't agree with him that often on films. Another friend tells me it's horrible. She lives in Somerville where *Wonderland* takes place. I like the concept. The idea of destined true love? Sure. Who wouldn't want that to be true? My problem is that I don't believe it. And to two completely boring people, such as these? They don't deserve it, though I guess they deserve each other. It's one of those missed encounter films that goes on through the whole movie. She hates dating. He hates dating. They go on dates anyway. They never do anything fun or remotely interesting. Worst of all, there is no romance.

I watched a documentary on Steve McQueen and immediately felt the need to watch every film he ever made. I'm like that. Instead, I settled on renting *Love With The Proper Stranger*. Filmed in 1963, I can't believe I've never seen it.. It also stars Natalie Wood as Angie. The film starts Angie is pregnant from a one night stand with Rocky (Steve McQueen). She tries to get him to help her get a doctor for an abortion, but he acts like a typical guy and she gets pissed off. He, eventually, convinces her that he wants to help and she decides to let him. He fucks up again and she decides to move out of her mother's house and have the baby on her own.

The characters are great. They're very likable. Angie's independent. Rocky ends up having a soft side. Of course, there's a happy ending. It's the way I'd like my life to be. Don't worry though, I know it's only a movie. (Carolyn Keddy)

Got any recommendations? carolyn@cynicism.com

COLD FEVER (A Dvidum Klaka) [ICELAND, 1994]

"How do you like Iceland?"

"Very strange country," replies Japanese salaryman Asashi Hirata (Masatoshi "The Most Terrible Time in My Life" Nagase). At his grandfather's request (actually, closer to emotional blackmail), Hirata has been forced to sacrifice a golf vacation in sun-drenched Hawaii to perform funeral rites for his parents in a country ominously named after ice, where he seems almost doomed to failure.

He wanders onto a German tour bus; buys a clunky car from a middle-aged woman who claims to have a psychic connection with him; finds a flat and stays the night with a cordial family who feeds him the national dish, calf's head; and meets a cheerful lady "funeral collector" fascinated by ceremonies for the deceased, after which his car obediently dies. The next morning, he has a curious brush with a little girl whose shriek can explode icebergs (and, coincidentally, bring cars back from the dead), endures long hours of Icelandic pop music on his broken car radio, and then loses his car to a disagreeable American couple who talk to each other with hand-puppets (Lili Taylor and Fisher Stevens). The audience doesn't need convincing: this is one hell of a strange country.

Thankfully for local hospitality, the remainder of this journey is less traumatic. Frostbitten and on the edge of hypothermia, he wanders into Kanterbaes, the home of Icelandic cowboys, and splits a few bottles of Brennerin (aka the White Death, the moonshine of the great white north whose mere vapors cause cirrhosis) with Siggí (Gmsli Halldrsson, try not to pronounce that), a friendly old man (no doubt pickled in the stuff), who offers to help his new friend to his destination, where Hirata's mother and father's plane had crashed. But this leg of the trip he must take alone.

Road movies are high-concept and low-plot by nature, so a good one must be (1) funny, and (2) pass through some interesting places. I'd be hard-pressed to name a road movie that accomplishes both objectives as proficiently as *Cold Fever*. Nagase is just about perfect as the determined Asian wanderer in a world of white, a stranger in a land not really meant for living things. And the Icelandic landscapes are nonpareil for starkness and their suggestion of mystery; Ingmar Bergman in his most suicidal Scandinavian mood would find it difficult to capture the ghostly loneliness here. But in both the land and people, there's also a willingness to accommodate the most extreme and desperate souls, whether they're natives on the edge of sanity, robbers on the lam, or simple seekers like Hirata.

It's a strange, funny, and sad film about death and and its mysteries, backed by awe-inspiring Icelandic landscapes (in widescreen) and superior filmcraft. It makes you wonder whether other films from this country are as good. (Judging from the director Fridrick Thor Fridricks-son's next flick, a depressive paeon to Icelandic drunkenness, the answer seems to be no.)

Almost all of it is in English—and watch for a guest appearance from Japan's famous director Seijun Suzuki. (Steve Spinali)

MOEBIUS • 3 headbangs [ARGENTINA, 1996]

I'll wager that Lars von Trier (*Zentropa*, *Breaking the Waves*, *The Kingdom*) would have bartered his soul to make a movie like this; but the only way he could have is if he'd attended Universidad de Cine, an Argentinian film school that's been turning out working professionals for a few years now. This university takes a hands-on approach to training young filmmakers, teaching theory by having them contribute their labors in real-life, in-house feature films.

Moebius is their first.

Strange things have been happening in the Buenos Aires subway system: a train has disappeared along with its passengers, brake lights go on and off without explanation, and some have claimed that a ghost

MAXIMUM ROCKNROLL MOVIE REVIEWS

train—invisible and untrackable—has been rumbling through the system at night. Topologist Daniel Pratt (Guillermo Angenelli) is saddled with the job of solving the mystery, which doesn't seem to have rational explanations. His imagination taxed to the limit, he eventually shunts these anomalous events to a "node"—a power surge he feels has shunted the train into another dimension by virtue of the track's Möbius design. Though it's barely suggested in the film itself, any Argentinian will quickly catch onto its subtext—of the mysterious disappearance of citizens thought to be hostile to the state, and how their stories are forced underground, out of public awareness.

The X-Files-type plot may be tenuous, but its mounting intrigue helps overcome the groan-factor. The special effects certainly help; many of the more complicated visuals were recorded with a modified 1926 35mm camera that holds only 100 feet of film. It had to be taped onto the train, shooting one frame at a time in order to create the celebrated "ghost train" effect. Whatever the technical challenges, the film students probably had the worst of it, having to paint and re-paint the same subway station (on the graveyard shift) so it would look different for every scene change. The audience fave was Borges station, which appropriately doesn't exist in real life.

Filmmaker Gustavo Mosquero functioned as both director as film professor, and the result is a fast-paced, low-budget sci-fi parable, a movie that has a Zentropa-like fascination with trains and hidden political history. Argentinian films typically have a high-budget production gloss, and that Möbius was made for so little (and did so well at the box office) puts it in a unique position in their national cinema. Copies of Möbius may be as hard to locate as one of those ghost-trains, but its indie attitude and political wariness make it of particular interest. (Steve Spinali)

THE SALT MEN OF TIBET • 2 1/2 headbangs [GERMANY, 1997]

You might wonder why anyone would bother watching a documentary on an isolated tribe of Tibetans who rake salt, but a near-sellout audience at my screening demonstrated the continuing interest in this corner of the world. But while most of the current crop of documentaries on Tibet has focused on Chinese colonization and civil rights abuses, this is a sternly ethnographic film, dry but full of details of a tribe that couldn't be more obscure to western eyes.

The Saltmen's tightly organized patriarchal society relegates women to the hut as men make yearly treks to remote salt lakes for their tribal livelihood; nobody's quite sure where the rule prohibiting women from the annual journeys came from, but all attribute an almost magical importance to it. Gathering together 160 yaks for the long voyage, the Saltmen travel long stretches of desert, careful to speak only the Salt Language, to pray, and of course avoid all contact with women, who are said to be a bad omen. They finally reach their destination after six weeks, at which time they patiently sculpt the salt into cones, allow it to dry, and cram 320 bags of the white stuff into densely packed sacks. Due to seasonal limitations, the harvest must take no more than nine days.

The competition for salt doesn't come from China but rather Russia. While there's plenty of the resource to go around, the image of huge Russian container trucks pulling in metric tons of salt (while the Saltmen quietly leave with their yaks) is one of the film's striking ironies.

Though tribal doctrine should have seen her presence as a bad omen, Director Ulrike Koch was allowed to accompany the Saltmen on their journey. Despite her presence, the Saltmen celebrated their biggest salt harvest in recent memory—though Koch did admit to feeling uneasy early on when a yak fell ill to "a twisting of the intestines." Both Saltmen and filmmaker were so pleased by the collaboration that Koch plans to visit again.

One of the most amazing accomplishments of this film is techni-

cal. Chinese authorities would not allow Koch to cross the Tibetan border with 35mm film equipment, so she smuggled in a hand-held digital video recorder. Transferred to Panavision and projected on a huge screen, it looked like real film—no ghosting, no blurs. (Steve Spinali)

URE aka KYAA • 3 1/2 headbangs [JAPAN, 1997]

Self-possessed, tough-minded cop Kenichi Takabe (Koji Yakusha, the shy salaryman from *Shall We Dance?*) has been saddled with the case of his career, and no one else has been able to put a dent in it. It turns out that corpses are turning up all over Japan with X's cut into their torsos. The killers, when found, are businessmen, housewives, professionals...and are either unaware they're committed the crimes, or if they are, seem strangely at peace with themselves about it.

Takabe, led by insights for his own wife's schizophrenia, notices a pattern no one—not even the psychiatrists—seem to have caught. He's not sure yet, but strange, repeated comments by each of the murderers suggest they've been acting under the influence of hypnosis, victims of a serial Manchurian Candidate. In other words, the cops shouldn't be looking for a killer anymore, but the man holding the strings.

The violence escalates, and the loop of suspicion slowly closes. Takabe visits an enigmatic psychiatrist whose specialty is deprogramming, and it becomes clear the killer is a former client. When a cop shoots his partner dead for no reason (then goes back to reading his newspaper), and a female doctor kills a supposed rival (then carves off the face), the trail of suspicion (and blood, lots of blood) leads to a former psychology student and textbook psychotic (Hagiwara Masato) who himself seems unsure of his identity and actions, a laconic man with a hollowed-out soul who programmatically induces others to kill.

But hanging around this killer is dangerous, even in a locked-down security cell. In cross-examination, the prisoner has a genius using subtle cues to make people think they really want to do something they ordinarily wouldn't (usually murder)—a Hannibal Lector by proxy. These hypnosis scenes are truly creepy, and mainly because writer/director Kiyoshi Kurosawa has done his homework. He shows the hypnotic process with chilling accuracy, not to mention the psychotronic effect of altered states. The killings are filmed with the disassociation of hypnotically induced action, and the killer's interleaved suggestions (based on real-life, cutting-edge hypnotic technique) are rendered with a subtlety that's almost subversive.

When the demented killer is eventually found and jailed, the game's just begun; once there's a dialog, he's already begun screwing with your mind. The most chilling sequence is a battle of wills between the cop and killer in a dark jail cell: as the killer talks to Takabe, our protagonist discovers too late that, as if falling into a dream, he's already begun to see haunting images—he can actually see the twinkling nighttime sky in a puddle of spilled water, a result of the killer's deft hypnosis. Takabe somehow breaks from the murderer's influence, but it's too late. His obsessive search for a cure for his wife (and a way out from the weight of personal problems) has sealed his fate.

Not unlike *Silence of the Lambs* (but with more brain-power behind it), psychological thrillers don't get much better than this Shokiku production. The problem for most people is going to be with the film's demands, some unfair. At my sold-out screening, two rows of viewers stuck around for a quarter hour to hear my (no doubt) confusing explanation of hypnotic technique, all of it germane, and all of it only implied in the film. For some, this sketchiness was much more a problem than its violence. Whatever its cosmetic flaws, Kurosawa's film tackles tough material—the link between the psychotic state of remorseless criminals and the disassociations we feel every day, often without knowing it. You don't need a degree in psychology to be queasy about that. (Steve Spinali)



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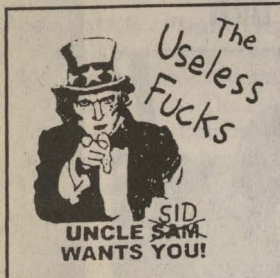
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MUSIC REVIEWS

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A PLANET FOR TEXAS - "Convent" EP

If these guys lived in my town, I'd probably go see them every fifth or sixth time they played. I'd get a drink at the bar during the first and second songs. I'd watch the next three songs, and then wander off to find someone to play pool with. I might even watch some other people play pool for a while. Then I'd go watch the last two

songs and tap my foot a bit, because they understand that hook-riddled goof-punk thing pretty well. Then I'd go home and forget where I went the night before for the first half of the next day. In one or two months, I'd go see them again. (AC) (Diaphragm, 1972 N 4th St, Columbus, OH 43201)

ACREDINE - "Indifferente Nome" CD

This is a release guaranteed to be of interest to those who like their hardcore fast and furious but with some time changes and quirks as well. The use of the latter aspects of ACREDINE's sound doesn't soften up the former part of their sound at all. It's not like these guys are SCHLONG with the way they mix things up, but they put just enough in to keep things fresh. (TH) (Vacation House, Via San Michele, 56-13856, Vigliano Bi., ITALY)

AMEN 81 - "Stadfeind" 10"

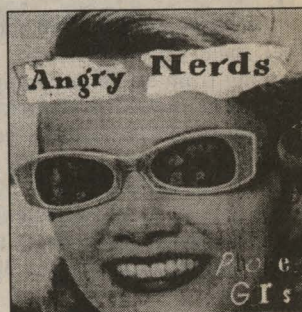
Germany's AMEN 81 come at us twice this month, once with this 10", and a split LP with BURNED OUT. These 12 songs are pretty standard European fare, something usually taken for granted here in the United States. Healthy doses of BGK, DISGUST and maybe even a little early BORN AGAINST/CITIZENS ARREST. There is no English translation for me to reference what they are screaming about, but the music is tight and full of hooky tempo changes. Recommended if you looking into discovering what's happening on the other side of that big bucket of water called the Atlantic Ocean. (PB) (Bilharziose c/o Norbert Sawall, Goerdelingerstr. 8-9, 38100 Braunschweig, GERMANY)

AMEN 81/BURNED OUT - split LP

Blistering German thrash is the order of the day on this split. AMEN 81 failed to inspire on their tracks: could be that the live recording sapped something out. BURNED OUT on the other hand throw down some meaty metallic BLACK FLAG riffs at SEPTIC DEATH speed, complete with spastic leads. Cool. (AM) (Gero Grams, Egestorffstr. 5, 30449 Hannover, GERMANY)

ANGRY NERDS - "Phony Girls" EP

This is medium-fast punk rock with strong vocals, shouted harmonies and driving guitar parts. The record has some quieter melodic bits that build in momentum to a stranglehold of punk proportions. The songs owe more to MINOR THREAT than to BLACK FLAG. It's well-played punk with intelligent lyrics. There's a quantity of enthusiasm present. Perhaps the next release will go even further. (BR) (Joker, c/o Kroll, Postbox 1105, 56155, Bendorf, GERMANY)



APOCALYPSE HOBOKEN - "House Of The Rising Son Of a Bitch" CD

This is the first of many silly CDs I had to review this month. APOCALYPSE HOBOKEN delivers 15 cuts of WALL OF VOODOO-meets-YOUR MOTHER-meets-Jello Biafra spoken word, and it's not that bad taken in small doses. The CD front cover is so different from the back cover that at first I thought it was a split release, and a look inside just confused the situation further, and that is very much like the music APOCALYPSE HOBOKEN plays. One moment you're thinking you've found their groove (for lack of a better term), then all of sudden you're clapping off beat. Similar to the reaction people had to early (and later) FISHBONE. You'll probably either like it or hate it with a vengeance! (JV) (Kung Fu, PO Box 3061, Seal Beach, CA 90740)

MUSIC REVIEWS



ASIDE/NO I.D. - split LP

The first side of this split EP comes from the Dutch band NO I.D. It's political HC similar to fellow Groningen residents FLEAS & LICE, fast and furious with female vocals. The flip comes from ASIDE, who hail from France, and play a faster blast beat driven HC with screaming male and female vocals. Both bands have a lot of intelligent things to say things to say in the enclosed booklet. A definite must for the spiky-punk/ dreadlocked croud, like me! (TS)

(No I.D., PO Box 41105, 9701CC, Groningen, HOLLAND)

ASSERT - "More Than a Witness" CD

British political punk with street smarts coming at you at breakneck speed. Some '80s rock breakdowns thrown in when you least expect it. Very British, very punk. (TJ)

(Household Name, PO Box 12286, London, SW9 6FE, UK)

ASSORTED JELLY BEANS - "What's Really Going On?" CD

I'm not going to even bother getting into the Kung Fu/major label issue. These guys are another reason why I can't take anything from SoCal seriously!! These are the fucks who make ska punk boring!! It's so fuckin' apparent these guys are in love with the BEASTIE BOYS (just listen to any of the vocals). It sounds like they're not sure if they want to be the BEASTIES or the VOODOO GLOW SKULLS, either way, they're still awful at it. Kung Fu should change their slogan from "Punk Rock That Hurts" to "Punk Rock That Sucks"!!! (BM)

(Kung Fu Records, PO Box 3061, Seal Beach, CA 90740)

AUS ROTTEN - "Not One Single Fucking Hit" CD

At last a comprehensive collection of (I think) every song this legendary anarcho-punk band from Pittsburgh ever recorded. This contains their LP, 2 EPs, split EP, comp tracks and live tracks (some of which are UK punk covers). The CD comes in a huge foldout LP sleeve with all the lyrics, flyers, graphics and a poster to piss your parents off with. Oh yeah, the music is anthemic, angry-as-fuck punk rock attacking all the evils of this world, essential. (TS)

(Tribal War, 1951 W. Burnside, #1945, Portland OR 97209)

THE AUTOMATICS/STINKING POLECATS - split EP

The AUTOMATICS are just up my alley: fast, trashy, and fun. It's a shame that they only put one original on this, but the LIZARDS and The SEA PIGS covers almost make up for it. These guys rock so fuckin' hard that I won't even hold the fact they're from Portland against them. As for the STINKING POLECATS... well, they rocked too!! It's not often that both bands on a split kick equally as much hiney. They're from Italy so their grammar's even worse than mine, but their energy and hooks had me dancing in my little swivel chair!! Definitely worth picking up! (BM)

(Saucer Rex c/o Greg Bellone V.Roma 88-15040 Castelletto Monf.[AL] ITALY)

AVULSION - "The Crimson Foliage Hit" CD

Non stop thrash, triple vocals, crazy shit... I've been waiting to hear them for a long time, just never got around to picking up any recorded material until now—hefty amounts of influence of ASSUCK, EXIT 13, MAN IS THE BASTARD and BLATHERSKITE and this is what is produced. Definitely far more entertaining than the millions of moshy bullshit that floods Maximum on a daily basis. (PB)

(625, PO Box 423413, San Francisco, CA 94142)

AXIOM - "Establishing a Culture Of Resistance" EP

Heirs to the throne of the awesome Portland political punk HC scene, AXIOM totally rip it up with a blend of raging thrash and duel male vocals and sincere, intelligent lyrics. There's a thick booklet included too with tons of info on prisons, capitalism, etc... I recently saw them live too and they blew me away. Get this and be on the lookout for their split LP with EPAJARESTYS from Finland. (TS)

(Catchphraze, PO Box 533, Waddell, AZ 85355)



THE B-SIDES - "Party With..." EP

This is fucking dyn-o-mite! Frenzied, over-the-top, fast RAMONES-style punk tunes. Simple songs, played tight, the way things were meant to be. Reminds me a bit of The ANGRY SAMOANS "Back To Samoa" album—a high honor to bestow upon any band, but especially a group full of freshly-sprung spring chickens. Extra bonus points for squeezing ten quality tunes on one economically-sound EP and for sending a shout-out to Happy Donuts. Hella good, go get it. (JN)

(Pat Riot, 1575 166th Ave, San Leandro, CA 94578)



BATMAN PUKE - "Living In Fear" EP

Good five-song EP of basic slow to mid-tempo political punk with male and female vocals sung in English from this German band. There's one anti-war song and four criticizing punks conforming to the scene or society. (MM)

(Plastic Bomb, Gustav-Freytag-str.18, 47057 Duisburg, GERMANY)

BEACHBUGGY - "Unsafe... At Any Speed" CD

Alright, this starts off with a track called "Radio Ad" which annoys the shit out of me. If someone has bought this, they don't need to hear an ad for the band. Obviously, they were interested, right? Maybe, it was meant for reviewers like me? Well, that's stupid too. Each song starts with a bit about car racing, the booklet is filled with pictures of cars, and there are songs about cars. Cars just don't turn me on much, so I'm bored already. Ok, so what about the music? Well, each song has the potential to be a cool garage song, but something seems to go wrong. It's monotonous, the songs are too long, the vocals just kind of sit there and the whole thing starts to sound too much like indie rock. (CK)

(Sympathy For The Record Industry)

MUSIC REVIEWS

BETTY'S LOVE CHILD - "Love and Other Tragedies" CD

BLC deliver tight, energetic, hook-laden tunes that constantly remind me of SAMIAM with GREEN DAY vocals. With songs like "Dio" and "Hickey", I was hoping for goofy lyrics. Instead BLC opt to seriously explore their regrets, hard lessons learned and to yearn for that lost something. I'm too shallow to relate. (HM)

(17th Street, 797 East St. John St, San Jose, CA 95112)

BIERPOBEL - "Rebellenlieder" EP

I was so ready to write this German three piece off after hearing the a-side of this. The two songs that kick this off are lifeless, mid-tempo oi that sounds like a more melodic CONDEMNED 84. Uhh man. Then came the b-side. They kick things up a notch on this tune, and it makes a world a difference. Sort of like the RAZORS, but not as snotty, or OXYMORON only a bit more snotty. Worth it for the b-side. (RM)

(Scumfuck Mucke, PSF 100 709, 46527 Dinslaken, GERMANY)

BILLY CHILDISH & HIS FAMOUS HEADCOATS - "Hendrix Was Not The Only Musician" - LP

From the the people who come out with a record every week, here comes another great record. These songs are just simply walloping and demand your allegiance through shaking your pathetic ass all over the dance floor, YOU GARAGE ROCK TURKEY! (TG)

(Sympathy)



BITESIZE - "More Songs About Cars and Body Parts" EP

Boy, I'm sure surprised this made it into the review bin, considering it's so pop. Sure it has some punk leanings, but not much. Luckily, I like pop, especially with catchy female vocals. Still this record is best to be played when looking for something that will sound good at half volume because you can't wake your sleep-

ing roommates. (JF)

(Packing Heat Music, PO Box 13883, Berkeley, CA 94712)



BLACKLISTED - "Bringing On a Revolution" EP

Fuck yeah! The two originals rock with BLACK FLAG intensity and a willingness to experiment with unconventional rhythms. They even cover "Nervous Breakdown." Now I'm looking forward to their upcoming LP. (AM)

(\$3: King Fetus, 406 Caple Ave, Fairdale, KY 40118)

BLEW - "Your Not The Only One Blew" CD

Call me ignorant, but I think this band has broken up (the last song on the CD is from their last show), and it's really too bad. Not unlike many other Japanese bands, there is a heavy SNUFF influence along with lighter J CHURCH and JAWBREAKER influences, but god they do it so well. I'd heard the name a lot, but this was my first real listen, and I love the guys voice. I'd pick it up if I didn't already have it. Oh yea, this little piece of paper tells me that only the first eleven songs are on the import version. Too bad being that #12 is the best one on there. (PA)

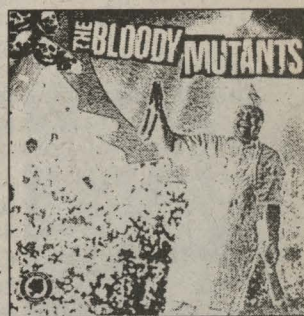
(Broken Rekids, PO Box 460402, San Francisco, CA 94146-0402)

BLOODY MUTANTS/NOISE POLLUTION - split EP

I think that records with semi-decipherable lyrics—due to gargled vocals or alcoholism, but in this case gargled vocals—should automatically come with lyric sheets, especially for reviewers! NOISE POLLUTION plays a deliberate brand of hardcore that is somewhat reminiscent of NOOTHGRUSH. That is, a bit

slower but with the same intensity you'd expect when going to a hardcore show. Not bad, but I've seen better recently, and reviewed better in the last couple of months. BLOODY MUTANTS play a mix of hardcore and oi that at times reminded me of a pretty kick-ass band I reviewed a couple of months ago called STEAM PIG. Good shit, but please in the future consider sharing your lyrics with everyone else (NOISE POLLUTION), or just tell me to fuck off. (JV)

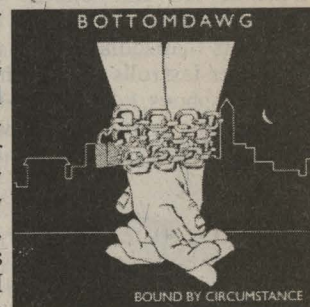
(Rejected, 9 Woodlands Ave, dun Laoghaire Co Dublin, IRELAND)



BOTTOMDAWG - "Bound By Circumstance" EP

At times, BOTTOMDAWG digs a decent '80s melodic SoCal groove, and the DAWGS obviously put a little effort into their lyrics. Unfortunately, this ghastly beast named ska rears its ugly sound in four of their six songs. Others may dance with glee at this happy ska/punk phenomenon. I cringe. This comes with a couple neat stickers tho. (HM)

(\$4: Tightwad, PO Box 5218, Concord, CA 94524)



BOVVER 96 - "96 Bottles Of Beer" CD

This band, like so many others within the oi genre these days, is trying way too hard to relive the late '70s and early '80s. The songs, which mix hardcore and traditional oi stylings, sound forced and have no style to speak of. Put simply, this is a musical collage of bad cliches that leaves one wondering why this CD exists at all. The chicken squawk vocals don't help things either. (RM)

(Walzwerk, Postfach 1341, 74643 Kuhnzelssau, GERMANY)

MUSIC REVIEWS

BOY KICKS GIRL - "Public Display Of Aggression" CD

Mid tempo melodic singalong punk rock a la NOFX. All 14 songs are about meeting girls, having sex, then getting dumped. Maybe you guys should write one about why you keep getting dumped, oh I mean why they keep "cheating" on you. (MM) (B.K.G., PO Box 18914, San Jose, CA 95158)

BREAKDOWN - "Hangin' At WRSU" EP

This live radio recording actually sounds better than this macho NYC HC bands last full length. Not the the recording per say, but I can stomach this easier in a raw form. Well, if you're not familiar with BREAKDOWN, they are into street fights and Big Macs and play rough-and-tough HC. (TJ) (Special Forces, 10 Garvey Dr, Jamesburg, NJ 08831)



BROKEN TOYS - "Burn Holes" EP

Hey, anyone who throws out a couch for a few burn holes ain't punk. Neither is somebody who does a lame cover of "Rhinstone Cowboy". "Chameleon" is alright, but it doesn't make up for the suckiness of the rest of this disc. (DP) (Eerie, 2408 Peach Street, Erie, PA 16502)

BROTHERHOOD OF DEATH - "Champions of Retard-ness" CD

This sounds like GOOD RIDDANCE or FURY 66, with less of a conscience. Christ, is this really necessary? Testosterone-driven Southern-Californian teenage boys, lacking anything to sing about, steal licks from their mentors on large indie labels and write songs called "Stupid Fat People Should Be Killed," "Bitch-ass Ho" and "Chode." Occasionally they complain about high school and rival bands in their town. They have one of those drummers that sounds like a machine turned up too high, who does super-fast rolls after the three-per-song break-downs. Here's your press, boys, now forget about this whole punk thing, and go do something useful, like throwing beer bottles at cars. Duh. (AC) (Weenie, 14009 Light St, Whittier, CA 90605)

THE BROTHERS WAT - "All That Glitters Is Not Gold" 7"

A one sided anonymous 7" from perhaps (this is a guess) WAT TYLER. A minute-and-a-half punk rant about Gary Glitter's pedophile charges in the UK. (MM) (no address)

BUCK - "Hex Me" EP

This three-songer features the two Lisas from the Canadian band CUB in a convincing recording with instrumentals that recall the SIMPLETONES, combined with rude vocals and several upbeat tunes. Two of three songs work well, but "You Fuck Me Up" captures their style of three-chord pop-punk best: it's simple, bright, aggressive, and very catchy. Recommended. (SS) (What Else?, PO Box 3411, Dayton OH, 45401)

THE BULLYS - "Stomposition" CD

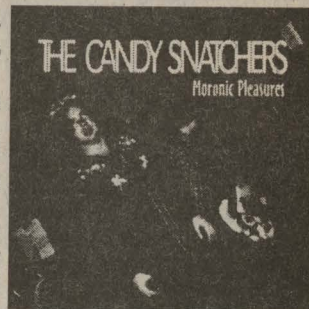
The disciplinarian in me says straight to rock n' roll detention with NYC's the BULLYS who need to learn to toughen up on that Mama's boy sound. The nerdy pinhead vocals and class clown lyrics grade a straight "D" in my book—barely passing Punk 101 by the skin of their teeth. With veteran drop out Marky Ramone producing these 10 lack-lusters, it's no coincidence the BULLYS' cheat-sheet may have been directly passed down from the INTRUDERS, and latter day RAMONES, but these boys are in dire need of some extra credit if you catch my drift. Hey BULLYS, you want my lunch money? Come and get it motherfuckers. (DL) (PO Box 580, New York, NY 10018)

THE BURDENS - "Step On Me/Lost Boy"

Thought I reviewed these guys a couple of months ago...maybe I did, maybe I didn't! I'm not gonna say, you'll hafta find out yerself, bucko. Oh yeah, the vinyl!! This little smidgen of wax sure did get my toe a tappin'. The CLASH, SWINGIN' UTTERS, US BOMBS (did you hear US BOMBS have their own TV show? Wild baby, wild!!), and other stuff I'm too lazy to list. Might they have some Grey Poupon? Why, I think they dooo!!!!!! (JB) (Red Star, PO Box 1204, Glen Ellen, CA 95442)

THE CANDY SNATCHERS - "Moronic Pleasures/I'm So Cool"

Just what you'd expect from these fellows: straightforward, catchy, driving punk rock with "scary" vocals. These guys have always reminded me of the MIS-FITS (particularly the vocals), now they're starting to remind me of the LAZY COWGIRLS (If I were in a band I'd absolutely love these sorts of comparisons). Both cuts rock—highly recommended. It does scare me that in so many of the photos you see of this band at least one band member is bleeding from the head area. (KK) (Black Lung, PO Box 7854, Norfolk, VA 23509)



CHELSEA - CD

Remember a couple months back when I reviewed the boot LP of this and said this was one of my favorite punk LPs of all time? Well here it is on CD with four demo tracks from the LP tacked on. Finally! My enthusiasm still stands. (RL) (Captain Oi, PO BOX 501, High Wycombe, Bucks, HP10 8QA, UK)

CHELSEA - "Evacuate" CD

The second full length from this 1st wave Brit punk band, not counting the singles comp. A completely different line-up not counting Gene October from the first LP. Not nearly as good as their debut but still strong by today's standards. Include the hits "Evacuate" and "War Across The Nation" as well as 7 bonus tracks from interim singles like "Freemans" and "Rockin' Horse". As a whole a great release. (RL) (Captain Oi)

MUSIC REVIEWS

CHESTERFIELD KINGS "Wrong From Right/So What"

New 7", I believe from a band truly lost in time. Still doing their homage to the CHOCOLATE WATCHBAND, SHADOWS OF KNIGHT, etc. etc. The a-side is a very cool tune in the WATCHBAND vein, with Mr. Craig Prevost doing an amazing impersonation of the WATCHBAND's Greg Aguilar and some nice fuzz guitar and farfisa organ touches. The flip side is more of a ROLLING STONES type harmonica-driven R&B number. (JY)

(Living Eye/Sundazed, PO Box 85, Coxsack, NY 12051)

THE CHESTERFIELD KINGS/THE LYRES - split EP

These two bands play each others songs. Both bands have been playing shows together for over 20 years. These killer garage bands deliver the quality you would expect. The LYRES rendition of "She Told Me Lies" wins out here since I'm a sucker for the tear jerker. (TG)

(Living Eye, PO Box 12956, Rochester, NY 14612)

CHICKS - "Criminales Coches Pistolas y Chicas" EP

Female pop strictly from cutesy-ville, a place I don't care to visit that often (though, admittedly, plenty of people do). "Let Me Go" is catchy enough to work, but I had trouble sitting through the other three songs. If the notion of a less-polished and less-weird SHONEN KNIFE appeals to you, this might be your cup of tea. (DD)

(Supremo Recordings, 40 Manor Place, Dublin 7, IRELAND)

COCKSPARRER - "England Belongs To Me/Argy Bargy"

The members of COCK SPARRER grew up together in London's East End. In 1972, they began by playing SMALL FACES covers. COCK SPARRER formed in 1975. In July 1977 the debut single "Running Riot" was released and the face of street rock was changed forever. The band's influence cuts across many genres of punk and Oi! The rerelease of "England Belongs To Me/Argy Bargy" is a welcome chance to be reminded that COCK SPARRER was, is, and always will be the greatest street rock band of all! (BR)

(Harry May Company)

COCKSPARRER - "Live and Loud" CD

This is a 14-track recorded live in '87 and is one of the best live streetpunk records I've ever heard! Like a live greatest hits, this puppy is tight and powerful. I'll be taking this one home with me, thank you. If you don't get this, you're... well, you're an idiot! (JB)

(Catfish/Link)

COMBATWOUNDEDVETERAN - "What Flavor Is Your Death Squad Leader?" EP

This EP continues at 100 mph in the same wonderful direction that their first EP did (cool packaging again, also). What you've got here is an amazing mix of CROSSED OUT jazziness, CHARLES BRONSON hecticness, and lyrics from the later BORN AGAINST camp (cynical but not hopeless). Delightfully ugly from start to finish. (TH)

(Schematic, PO Box 898, Largo, Florida 33779)

CONSERVATIVES - "This Album Is a Sovereign Nation" CD

Let me just say, without knowing a thing about this thing, I put it on and it instantly rocked my world all the way now (at this present moment) to the seventh tune. This DOES NOT happen to me often. Strident, loud yet structured shit sorta like Amphetamine Reptile shit meets midwest punk rock. At times reminding me of NAKED RAYGUN a their best but faster in a sort of ROCKET FROM THE CRYPT way with a touch of JEHU or even SCRATCH ACID. Relentless guitars here that pummel and crackle nonstop 'til you have to scream. Even their blatant GANG OF FOUR rip in "Sex Mad" is cool, the tunes are cool. These guys are cool. Pretty fucking amazing! (JY)

(Sonic Swirl, PO Box #770303, Lakewood OH, 44107)

CORROSIONE/CREPA - split LP

CORROSIONE play pretty standard four-four hardcore that's not very original or over the top. As for CREPA, they sound exactly like CORROSIONE (shrug shoulders, roll eyes and sigh here). I think there were about a million bands in the UK doing this sound in '82 or so. If you're into that type of stuff, I say pass on this and pick up a copy of "Troops of Tomorrow" by the EXPLOITED instead. (RM)

(Agipunk, Gianpiero, Milani, C.P. 63 27100, Pavia, ITALY)

COYOTE MEN - "Call Of The Coyote Man!" 2xEP

Six songs stretched out over two 45 rpm records, housed in a cover that boasts artwork by Jaime "Love & Rockets" Hernandez. Musically they're in the GIRL TROUBLE/modern-day CRAMPS mode—nothing remarkable, though it could be an okay start if you've just now decided to tiptoe into the garage-rock kiddie pool. (JH)

(Estrus, PO Box 2125, Bellingham, WA 98227)

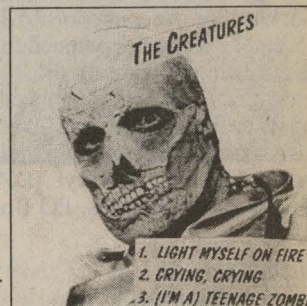


THE CREATURES/THE LAST SONS OF KRYPTON - split EP

My friend Ross goes on and on about how great the LAST SONS OF KRYPTON are. I've never heard them so last week I bought the "Teenage Trash" EP to check them and out. You know what? Ross was right. These guys are great. Now I get a record of theirs to review. Life is great.

They've got a great trashy guitar sound and piercing, yet muffled vocals. Five songs in about five minutes. Yeah, just what I like. From what I can decipher from the insert, (the record credits all songs to The LAST SONS OF KRYPTON), the CREATURES were the guys from LSOK's first band, so it is technically a split. They were 16 at the time, and they sounded this cool? Wow. (CK)

(\$3: Kryptonite, 827 Lincoln Blvd, Manitowoc, WI 54220)



MUSIC REVIEWS

THE CRIME KAISERS - "Music To Join The Wild World Of The Crime Kaisers" EP

Kids, don't fall victim to the CRIME KAISERS. Remember, we're out for the cheap thrills. We like it hard and fast. Although these guys disguise themselves as allies in white-patent leather like GLUECIFER, we know that this is a plethora of disposable euro-trash bullshit. We are not new wave hookers. We know the difference, so I say stop serving us this repetitive, watered-down rock 'n' roll crap. It's like TWISTED SISTER always said, "We're not gonna take it!" Amen, Dee. (DL) (Intensive Scare, PO Box 338, San Jose, CA 95164-0338)



CRUSTY HI CHARGE - "Truth" EP

Man, first I get to review the Japanese "Chaos of Destruction" comp, now this!! It's a good month for foreign hardcore. CRUSTY HI CHARGE is great '80s-style Japanese hardcore. It's got all the necessities: metal-driven hardcore riffs, strained vocals, and barked choruses for all of us to shake our fists in the air to. Fuck, shit doesn't

get better than this. Fans of FORWARD or JUDGEMENT will dig. (MW) (BJR)

CURBSIDE - CD

I was not expecting to like this very much, because I have become leery of CD-only releases. There's just something about records: they're big and round and smell good, they develop their own distinct sound from scratches and dust, and seven inches fit perfectly in a Lucky Lager twelve-pack box. I think that when a band puts out only CDs, they're ignoring a huge chunk of the music-loving population. Sorry CURBSIDE for using your review space as a soapbox, I'll get down now. This disc is good. Melodic hardcore with some surprising solo-ey lead guitar parts that kick ass, especially on "All Alone". I also like "Downtown"—it's catchy as fuck, I listened to it several times and found myself singing along. Actually most all the songs on here are catchy. I know that's a description usually used to describe pop punk, and this is definitely not that. These guys just know how to arrange chords to make people tap their feet and bob their heads. If only they put this out on vinyl. (DP) (Skewed Productions, PO Box 111085, Campbell, CA 95011-1085)

CYCLONES - "Via La Sardina Loca!" CD

Well, they're a five-piece band incorporating saxophone, twangy surf leads, and a singer that bears more than a passing resemblance to Brian Setzer in the vocals department. It's upbeat, bar-band barbecue music, good for some, too mainstream for my tastes. Now, the buffet table was in which direction? (JH) (Tiki Bar Productions, 7 Beachhead Ave, Revere, MA 02151)

THE DAMNED - "Disco Man/Pretty Vacant"

A punk rock bedroom collaged in DAMNED paraphenelia packages this vinyl subordinate which includes two live outtakes, one of which is available on the album, Molten Lager. You will hear Dave Vanian break character and crack a giggle in the middle of "Disco Man". On the flip, you'll rattle through a throwaway version of "Pretty Vacant", and that's about it. For the rest of you hungry punks with taste, do yourself a favor and steer clear, cos you're better off remembering the DAMNED for their prime cuts. Smash it up! (DL) (Sudden Death, Moscrop PO BOX 43001, Burnaby, BC, V5G 3H0 CANADA)

DAS KLOWN - "Antidote" CD

This is '88 in '98. Upbeat punk with fast vocals. Reminds me of the AUTHORITIES. Lyrics about being a kiss-ass, and about being robots. They put they're own touch on the American hymn "This Land is Your Land." A "punker" production would strengthen the overall effect. Cool. (TG) (Long Beach, 203 Argonne Ave #103, Long Beach, CA 90803)

THE DASTARDLYS - "Not Again" EP

I always laugh when grown men still have "punk" names. Musically, they sound like they are highly influenced by bands that are highly influenced by SCREECHING WEASEL or GREEN DAY. Poorly-produced, over-played music. (PA) (\$3.50: Formula 47, 8165 Glenmill Ct, Cincinnati, OH 45249)



THE DEACONS/CHELL-OVECK 4 - "Rats Get Fat While Brave Men Die" EP

This split EP has some blood curdling tough oi! The DEACONS from Brooklyn, New York come out of the chute with a full head of steam and kick your ass immediately with "What Gives (You The Right To Put Me Down)", then you have a slower melodic punk song that doesn't have the teeth of



"What Gives". Flip this over and CHELLOVECK 4 play two rough-and-tumble street punk numbers. The lads from Meriden, Connecticut start a brawl with their tune "Closing Time"—"You tell us you're the one, well I've got news for you... There were never more. Don't let the working week shut you out." CHELLOVECK finishes out with a stomper "Runaway". This is some ballsy shit for the stout-hearted. Get it! (BR) (Rich/DEACONS, 1005 Foster Ave, 3rd fl, Brooklyn, NY 11230)

MUSIC REVIEWS

THE DESPISED - "1999" CD

True-to-your-boots boys, the DESPISED strong on street-sound and message. As oi as the best of them. Tough and smart, good example for the little bald, strapped rats at your local high school. The guys voice is a cross between MARK LIND of DUCKY BOYS and Joey Vindictive, a bit of an annoyance to me, but still good. (RY)

(Black Pumpkin, PO Box 4377, River Edge, NJ 07661-4377)

THE DICK SPIKIE - "Beginning Of The End" LP

This band wins the weirdest name in punk rock hands down. They're a three piece from Japan, and like many of the bands from that country, they're really rocking. I'd describe their sound as a mix of TEENGENERATE, FUCK GEEZ and BAD VULTURE. The recording on this is really raw and grating, which might offend some listeners' ears, but I like it. (RM)

(Helen of Oi, 354 Becton Lane, Barton On Sea, New Milton, Hampshire, BH25 7AB, UK)

DICKIES - "My Pop The Cop" EP

Dear God: Even though you gave us disease and war and Bruce Willis and other evil things, you were really onto something when you brought us the DICKIES. You must've been trying out a new formula for lightning or something and made a punk band by mistake. And, God, even though this record is slightly slippin' from time to time with that big rock arena sound, the DICKIES are still right up there with orgasms and roller coasters and comic books and Halloween. Thank you for making something so right-on. Amen, over and out. (JN)

(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119)

THE DIRTBOMBS - "Stuck Under My Shoe/Noise In This World"

.....GREAT SCOTT!!!!!! When I first heard the BLACKTOP LP some time ago, I thought it sucked..... second listen, it was growing on me..... third listen and I was fucking to it..... then came the DIRTBOMBS LP..... same thing..... I couldn't get with the "noise" numbers..... but then there were these tracks that stood out..... stuck in my head..... and I ended up taking the album home and playing over and over again the handful of catchy cuts and skipping over the "noise" cuts..... very good song structure..... and I'm a sucker for Mick Collins voice..... so now this single comes along..... both songs got me by my balls and got me cumming in my own mouth..... even the ENGLISH BEAT cover does a little something for my flag pole..... all I can say kids is that there is some good rocking coming from Mr. Collins and company these days..... enough good rocking to even penetrate this thick jaded skull of mine..... also, check out the "All Geeked Up" single on In The Red..... beautiful!!!!!!!!!!!!!! (SW)

(Some Assembly Required, PO Box 71266, Los Angeles, CA 90071)

DISENCHANTED - "How Can We Lose?" CD

Their name gave me reason for a couple double takes--so many DIS- bands around, it can be difficult to keep them all straight! Straightforward hardcore spoken here--vocalist has a great harsh sound that helps them rise above, several guitar flourishes stand out as well. I'm not huge on the melodies with dual vocalists, but that's my thing, and it's not so common it really bothered me. Solid stuff-- looks great as well! (TM)

(Mother Box, 60 Denton Avenue, East Rockaway, NY 11518)

DISGUSTEENS - "Nothing Personal" EP

God, they fooled me with the "Oi!" label mates and the GORILLA BISCUITS shirt. Clean pop punk from our neighbors in the north, eh! Sorry that was bad. Not the band though. It's kind of making me think of the PARASITES. The best part being that unlike most pop punk bands, the lyrics aren't completely idiotic. After the second listen, I really like this. (PA)

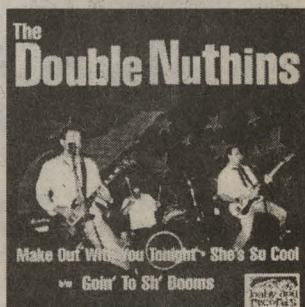
(Longshot, #233-606 Abbott, Vancouver, BC, V6B 2K7, CAN-ADA)



DOUBLE NUTHINS - "Make Out With You Tonight" EP

HEY!! It's a pop punk band! And, they don't sound like everyone else (are you as shocked and amazed as I am?)!! That alone is worth going all the way down to (insert record store of your choice here) and picking it up. Three original tunes that are guaranteed to have you pogoing so fast and furious your neighbors will hate you and your cat will freak out!! Buy this record!! (BM)

(Baby Doll, 2160 Mineral Springs Ave #7C, N Providence, RI 02911)

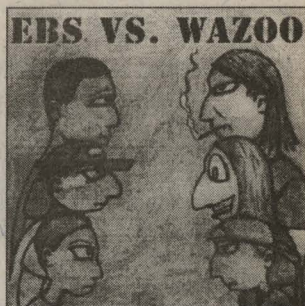


EBS/WAZOO - split EP

EBS do the pop punk in the BLINK 182 vein decently, but it's nothing ground-breaking. WAZOO is throaty under-produced melodic hardcore. Not much else to say about this so-so split. (RL)

(Town Hall, PO Box 974, Harri-

man, NY 10926)



EL DIABLO - "Texas" CD

Again with the arse-kicking from Texas, I reviewed their vinyl EP in August's issue. This is also an EP with four songs, they can charge more for on this format, and I don't dig it as much either. The boys have got some serious problems with the ladies in their lives, the lyrics are just a big misogyny-fest, which for me to point out has got to be borderline vomit-inducing girl-bashing. Try again, next time after you've had a few good lays, cause I'm not saying you don't rock. (RY)

(Coldfront, PO Box 8345, Berkeley, CA 94707)

MUSIC

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ELECTRIC FRANKENSTEIN - "Up From The Streets/Razor Blade Touch"

ELECTRIC FRANKENSTEIN opts for a hard rockin' punk approach to on this green vinyl ear-scourer. Alas, this may be the main problem; the lyrics might have been lifted from your average HM tune, and while I didn't mind their tasteful lead breaks one bit, the whole package radiates an affection for

early '70s power-rock (though this has more balls). To be fair, it does have strong production, good power, and great throaty vocals—just not my cup o' java. (SS)
(Coldfront, PO Box 8345, Berkeley, CA 94707)

EM OI! KAHL - "Haut Drauf EP"

This German release has some difficult "quirky" instruments accompanying pretty decent sing-along pub oi. The guitars are emphasized and the singing is hectic. The slower songs are brooding and dark. This record presents a quizzical bit of punk music for you to attempt to digest. (BR)
(Scum Fuck, PSF 100709 46527 Dinslaken, GERMANY)

THE ENKINDELS - "Buzzclip 2000" LP

These guys come on like **ROCKET FROM THE CRYPT**'s little punk cousin. All stylish clothes and dumb/funny lyrics. The music is a bastard child of old style high-energy rock and heavy chugging punk, with occasional SAMIAM-like leads. It's well executed and the layout is nice. I'm still not convinced that the joke is worth pursuing, though. I don't know, it is a cut above most things I get to review, and I'm sure their live shows are a blast. It's worth hearing. (BG)

(Initial, PO Box 17131, Louisville, KY 40217)

ENDSTAND/AURINKOKERHO - CD

Seems like three songs from each on this Finnish mini-CD. I'm really into the first band, who played catchy, upbeat hardcore with plenty of verve. Energetic, sweeping stuff that stood up to repeated listens. Good stuff. The flip wasn't my thing, as anyone who knows me would guess. Sung in Finnish, which doesn't bother me, it's more melodic and takes a much softer approach. The female vocals are quite prominent, which would be great for some, bad for others. I'm in the latter group. Great stuff from Endstand though! (TM)

(Halla, PO Box 139, 00131 Helsinki, FINLAND)

E-TOWN CONCRETE - "Fuck The World" EP

The gentleman from the label said that he hoped whoever reviewed this wouldn't make the comparison to BIOHAZARD. Sorry, east coast hardcore that sounds like BIOHAZARD, and also BLOOD FOR BLOOD. The heavy parts are ruff and heavy as hell but then it goes into these hip-hop departures that sound awkward in the arrangement. It would probably work better if they did a HC song and then a hip-hop song. If you dig this style this has a great production. (TG)

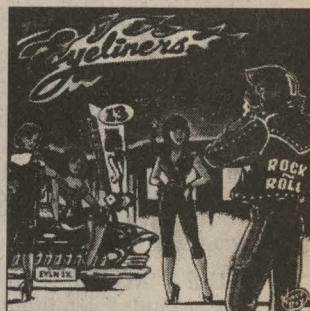
(Cartel, Topeliuksenkatu 21 A 24, Fin-00250, Helsinki, FINLAND)

THE EXPLOITED - "Live At The White House" CD

Oh good golly fuck! The production on this live recording really blows! Must've been the same guy who recorded the BUSINESS live. Recorded in April '85 in DC. I know this was probably a great show, but you'd never know from the recording. Features the drum parts to all your favorite songs. (JB)
(Catfish/Link)

THE EYELINERS - "Rock 'n' Roll Baby/Bad Attitude"

I am an absolute sucker for chicks playing punk rock. I think I could masturbate to just the thought of it. Sort of a punk-lite version here. This is nice, easy, catchy, '50s-influenced punk with an occasional growl just to keep you on your toes. I like it, but take away the female vocals and I would probably be writing these guys off. (KK)
(Sympathy)



F C D N TORMENTOR - "Falsified Spirit" EP

This is a very long overdue review, because this has been out for a loooong time. It's Los Angeles thrash (and when I say thrash, I mean circa 1983 a la SHOW NO MERCY). Some songs are stronger than others, but some people may be turned off by their "true" thrash approach (which I fucking love). If you can't stomach BLOODCUM or early SLAYER you might not dig, but shit, it's Raul (drummer from NO COMMENT) kicking blast beats over killer guitar solos. Bang your head dude. (MW)
(Deep Six, PO Box 6911, Burbank, CA 91510-6911)

FASTBREAK - "Fast Cars, Fast Women" LP

It looked like this slab of vinyl had been to hell and back by the time it got to me. Dust and crap all over the surface, a three-song warp and strange, probably intentional dead-air spaces between songs. Other than that, the recording was very sharp, doing justice to this positive, punchy "new-school" HC sound. If you live near Salad Days recording studio, note that they seem to know what they're doing. On certain songs, FASTBREAK sound like RITES OF SPRING's bastard child, which can only be a good thing. (AC)

(Underestimated, PO Box 13274, Chicago, IL 60613)

LOS FASTIDOS - "Contaimo Su Di Voi!" CD

Apparently this oi/street punk band is big in Italy. Well, if this is the best that place has to offer, I can understand why all those Italian soccer hooligans are so pissed off. This CD is overproduced, boring, play-by-numbers and just plain sucks. Ciao baby. (RM)

(Kontro Ogni Barriera, Via Nicola Mazza, 65/B-37129, Verona, ITALY)

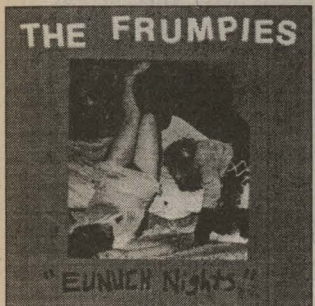
MUSIC REVIEWS



FOUR ON THE FLOOR - "The Only Chance We Get" EP

Very decent. "I'm a Loser" sounds like a harder rocking PARASITES tune, as does the rest of the 7" except for "In Rage" which sounds like it should be on one of the Punk-O-Rama comps. It acutely had me bobbing my head at times, too and, aside from the hideous and confusing layout and artwork, it's a fairly good listen. (BM)

(Scum Fuck, PSF 100709, 46527 Dinslaken, GERMANY)



THE FRUMPIES - "Eunuch Nights" CD

The FRUMPIES are 3/4 of BIKINI KILL with Molly from the PEE-CHEES. These songs are pretty lo-fi, but it's a good release for fans of any of these musicians other bands. Cobbled together from various sessions recorded in "the garages, stairwells and bathrooms of Olympia, WA". Punk Rock. (MM)

(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

F.T. - "Here's Ten Reasons Why" CD

Once again, nothing new in the Fat/Dr. Strange vein but a solid catchy full length none the less. Cool riffs, tight everything, and strong tunes. Think RHYTHM COLLISION and early WESTON. A pop punk release worth recommending. (RL)
(\$12: Crack, PO Box 29045, Eatons Place, Winnipeg, Manitoba, R3C 4L1, CANADA)

FUN SIZE - "Glad To See You're Not Dead" CD

A very good effort from these Virginia natives. Kinda emo/melodic (somewhere between JAWBREAKER and MXPX), a little dry and boring. Nothing ground breaking, but probably a lot better live. (BM)

(Fueled By Ramen, PO Box 12563, Gainesville, FL 32604)



GRUMPIES/F.Y.P. - split EP

The GRUMPIES continue their noisy pop raucous attacks by personally defaming Robert DeNiro then cranking out a decent cover of LITA FORD's "Kiss Me Deadly". F.Y.P. dedicate their side to the late Joe "Stoots" with an infectious tune "Untamed & Useless" which is followed by Stoots' brilliant hip-hop ditty "Oink Joint". Decent lil' 7". (HM)
(Recess)

HEAL - "Shaman Get It" CD

A lot of people waste time trying to figure out what direction punk is (and should) go in, in terms of sound, fashion, and all the rest. For those people who still believe that punk is simply a matter of being different and doing what you want and spreading the word by any means necessary, all that self serving pseudo-hippie rubbish, then here is a release for you! Tribal graphics, guys in CAT IN HAT headgear posing next to Tibetan art, singing obvious PC-preachy lyrics, and backed by former members of ODIN (not really). What action do you take to get liquid from one end of a straw into your mouth? And so does this CD. (JV)

(HEAL!, PO Box 20243 Tompkins Sq Sta., NY, NY 10009-5355)

HELLACOPTERS - "Hey" EP

This here is a single from their LP "Payin' the Dues" with a cover of "Strut" (a BOB SEGER song for all you youngsters who weren't around in the seventies). Basic three-chord punk rock with hooks galore and the kind of lead guitar-solo thang that doesn't suck. I would think this band was from Detroit or something 'cause I wanna be toolin' around in a big-ass Mopar muscle car with this playin' full blast. And the B side, what can I say? I've always hated that song, mostly because the thought of BOB SEGER drooling over some chick kinda made me wanna puke. But, hey, they do a way better version of it than he could ever hope to, so they can ogle me walking down the street any day. I'm also a sucker for colored vinyl, so this blood-tinged urine colored record made my day. (DP)

(Psychout, Box 255, 114 79 Stockholm, SWEDEN)



HELLRIDE - "Headin' For Hell" EP

With four-on-the-floor, HELLRIDE import Oslo's counter-culture with motorhead vengeance. Challenging velocity-cousins, the GRINNERS and PUFFBALL with hard-edged stiletto-like guitar shreds and tension high vocs, these four tracks circulate and whip like an awesome roller coaster ride. You'll flush pink with a cool adrenaline rush that'll leave you fully satisfied. Only try to ignore (and I know it's hard) the euro-goof/overkill cover art that falls into the gearhead trappings of a bad flame-job. (DL)

(Dim Discoveries, Cylinder Recordings, Scwiegaardsgt. 77, N-0656 Oslo, NORWAY)



HEROINES - "Big Red" EP

Sloppy, three-chord, punk rock. Boy vocals on one side, girl vocals on the other side. Funny lyrics, including the first El Duce memorial song that I've heard. Not the best record ever, in terms of production or good vocals or catchiness, but kind-of endearing, anyway. (JN)

(Bucky, PO Box 72671, Las Vegas, NV 89170)

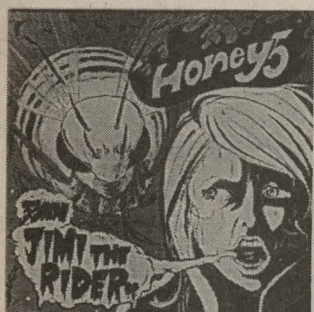
MUSIC REVIEWS



HERS NEVER EXISTED - "How The West Was One" EP

Old-fashioned HC here with intelligent, poignant lyrics, dealing mostly with women's issues. The music is not my usual style, but I can appreciate the energy and sincerity. Four songs in all. Aggressive and shouty. I could do without the stupid, hateful inner-scene shit talking in the thanks section. (BG)

(Big Mama, PO Box 1161, Berkely, CA 94701)

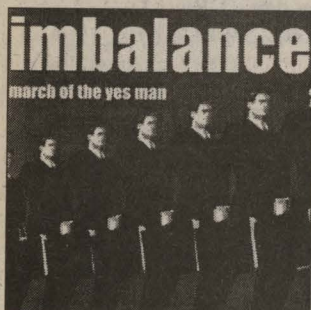


HONEY 5 - "Jimi The Rider" EP

Akin to much of the music coming out of the Bay Area in the earlier part of the '90s, the recording of this sounds as if it were carefully kept at the low end of the fidelity scale. But where SF sound tended to be tinny, this is—to its credit—loud and fuzzed out. Unfortunately, most of the songs lack the

lose your guts craziness that make this stuff stand above the crop of crap. In addition to three competent originals, this includes a better than okay cover of "I Gotta Right". (IM)

(Answer, Hase Bld #2 B1, 5-49, Osu 3 Naka-Ku Nagoya City, Aichi 460, JAPAN)



IMBALANCE - "March Of The Yes Man" EP

Hailing from the UK, IMBALANCE seem to come right out of the late '80s/early '90s hardcore scene. They have some straight edge elements (I mean they have pictures with x'ed up sing-alongers) with really melodic hardcore. Kind of reminds me of the first JUGHEAD'S REVENGE LP, cuz it's got high-energy parts, but in-

cludes a lot of melodic sing alongs and rockish guitar leads. Not really my cup of tea, but its not bad either. Let's see what they do next. (MW)

(Household Name, PO Box 12286, London, SW9 6FE, UK)

INDECISION - "Most Precious Blood" CD

Musically speaking, this shit drives me insane. More crunch ridden mosh metal-hardcore post PANTERA rock. I dunno, if I've gotta sit through another heavy metal CD with slow breaks, typically slick and overdone metal production, and goofy guitar leads, I swear I'm gonna... (PB)

(Exit, PO Box 263, New York City, NY 10012)

THE INFECTED - "Tolerance For Failure" CD

Hey, we want to be FACE TO FACE. The INFECTED don't suck, but I'm not a fan. (JF)

(Morphius, PO Box 13474, Baltimore, MD 21203)

INTENSITY - "Wash Off The Lies" 10"

My first exposure to INTENSITY was on a comp a few months back where they played a totally GORILLA BISCUITS, fun-filled song. This 10" is in a bit of a similar vein but somewhat less melodic. Good crunching guitars with a lot of great hooks and a pretty thick bass sound. Personal and political lyrics, some of which I'm not fully behind (like aspects of their views regarding pornography) but all delivered with conviction and driven home with some strong choruses. Another quality release from Sweden. (TH)

(Putrid Filth Conspiracy, Trollebergsv 16 B, 222 29 Lund, SWEDEN)

J CHURCH - "Altamont '99" CD

The 3rd J CHURCH singles comp here. This one on an Aussie label. Their thickest sounding comp yet. 28 tracks that run the gamut from punk rock to indie rock. As usual, pretty strong stuff. Also, some of these tracks are re-recordings of recent singles. Well worth it if you can find it. (RL)

(AuGoGo, PO Box 5420, Melbourne, 3001, AUSTRALIA)

JOBBYKRUST - "The Descent Of Man" LP

Hmm, as a general rule of thumb, any band with the word "krust" in their name is probably going to sound crusty. Well there are no surprises here. JOBBYKRUST has that mid-tempo dark and moody style, similar to bands like AMEBIX. Unfortunately, this style of music never had enough fire in it to get my juices going. But I know a ton of kids out there are into this stuff, and for what it is worth, this is actually pretty good. And on top of it all, this is a benefit LP for animals that have been "rescued from pain, cruelty, and suffering". (RC)

(Funai c/o Wagenplatz,, Buchenhofenerstr. 63 42329, Wuppertal GERMANY)

JOHNNY MOTEL & THE FAST FUCKS - "Gold Dollar Whore" EP

A garage outfit from Detroit rock city, who borrow from the likes of the LAZY COWGIRLS and the DIRTYYS, but rock out in their own right. I don't know exactly how long they've been around, but they sound a bit wet behind the ears, otherwise succeeding at breaking a sweat with some smokin' little tunes. Keep those gnads pumped, guys, and I'll keep an eye out for yer future spews! (RY)

(\$3: Transparent, 6759 Transparent Dr, Clarkston, MI 48346)

JUNIOR VARSITY - "Juvenile" EP

I fucking love this band. If it weren't for bands like this and all the Peek-a-Boo stuff, I would have given up on the music scene here. Great girl singer with fun girl garage pop. Who else rhymes "You can win the lotto and you can get blotto!"? Totally fun stuff. (LH)

(Remedial, PO Box 684811, Austin, TX 78768)



MUSIC REVIEWS

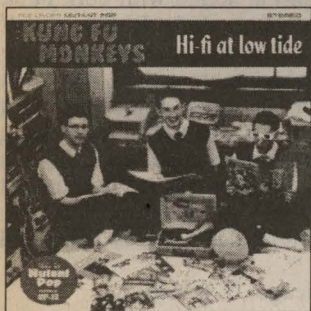


KATASTROFIALUE - "Vapaus Vankila" EP

I'm blessed with some Finnish crustcore madness on this domestic release. Eight songs of DISCHARGE-influenced mayhem with growling vocals, exactly what it takes to put a smile on my face any day of the week. Well anyway enough said, go out and obtain yours if this style gives you a boner as well... (TS)

(Vicious Interference, PO Box

2331, Land O' Lakes, FL 34639-2331)



KUNG FU MONKEYS - "Office Surfer" EP

As stated on the sleeve, "pure pop." I'm not certain that I buy Mr. Chandler's assertion that the K.F. MONKEYS represent "pop genius," however (although they still seem to have the highest voices in the Mutant Pop stable). Be that as it may, this isn't my "bag" but should appeal to fans of cute pop. (DD)

(Mutant Pop, 5010 NW Shasta Ave, Corvallis, OR 97330)

KURT - "Schesaplana" LP

It's the early '90s all over again. This reminds me of a lot of the bands that were big on the emo scene then. You know, your NATION OF ULYSSES, HEROIN or JOHN HENRY WEST school of punk. It's mostly fast, choppy, and hoarse voiced. Just a bit angry and desperate sounding, just a bit obtuse (to appear deeper than it probaly is). They are really tight, and the music has it's moments, I just can't get over how obvious it is. Maybe I'm just in a cranky mood tonight. You should be able to figure out if this would appeal to you. (BG)

(X Mist, Leonhardstr 18A, 72202 Nagold, GERMANY)

THE LAST RESORT - "Violence In Our Minds" EP

This is a limited release of four songs by this classic oi! band. You already have these on various comps. So unless you're some kind of record collector prick, you really don't need this. Someone is gonna make alot of money off this, and something tells me it's not the LAST RESORT. It's not worth it. (JB)

(World Famous Harry May Record Company)

LATEX GENERATION - "Boysrock" CD

This is a really rocking CD. If I actually owned a vehicle and played it on the the car stereo, I'd probaly get into a wreck from driving too fast and excited. This is great modern, melodic punk, played with obvious enthusiasm. The vocals are a little underproduced, yet still mangle to come through in a cool aggressively sung (not shouted) style, and the music takes enough tasteful twists and turns to keep it fresh and interesting. Very upbeat in a transcendent, not a poppy, way. Good top of the morning music. (BG)

(Onefoot, PO Box 30666, Long Beach, CA 90853)

LEFT IN RUINS - "Fertilizing The Soil" EP

11 songs of blistering Swedish thrashcore, that reminds me of DISMACHINE or Finland's TUOMIOPÄIVAN LAPSET. At times it's sloppy, but that just adds to the overall chaos of it all. The lyrics are sung in Swedish and the amount of words this guy throws out just makes it crazier. Watch out for future vinyl projects from these guys (which means get this before you're desperately searching for it in 5 years). (MW)

(\$6: Putrid Filth Conspiracy c/o Alfaro, Södraparksgatan 35, 214 22 Malmö, SWEDEN)



LIBERATE - "The Proof of Survival, Here It Is..." LP

The onslaught of great Japanese HC continues on this LP. It's truly amazing that such a conservative culture can create so many great bands, or perhaps the oppressive culture is what makes these kids so angry and seek out punk rock in the first place. This band has a more melodic feel to it than their countrymen as they mix in some slower toe-tapping songs to go a long with the blazing thrash, either way they pull it off flawlessly with some tight execution and barking vocals. I'm sold, I just wish their was an address included so we (I) could find this LP, good hunting! (TS)

(No Address)

LIGHTNING BEAT-MAN & THE NEVER HEARD OF 'EMS - "Apartment Wrestling Rock And Roll" LP

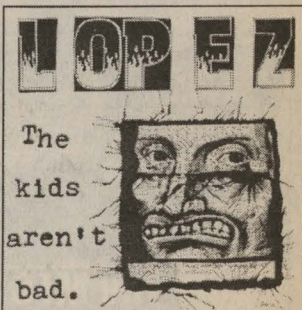
.....this dude is CRAZY!!!!!! fuck yeah..... a friend of mine named Rudi in Germany hipped me to this nut about five years ago by sending me a LIGHTNING BEAT-MAN movie, shot on lacion in the BEAT-MAN's living room..... gads, it was a hoot.... indeed..... some crazy ass motherfucker dressed up in a Mexican wrestler outfit and singing into a tape recorder and jumping about madly..... it was like Monty Python meets MR. ADKINS and had kids in Germany.... yes, that's it..... that's what you have here.... that is what this record is..... and there is a perfect blend of drugs to help this along.... but so far most of the people I know have been withholding that info from me.... dad.... yes, this record is fab... even down to the incredible LP jacket..... but that's a surprise!!!!!!!! (SW)

(VooDoo Rhythm, C/O Zeller, Langasstr. 57, 3012 Bern, SWITZERLAND)

LOPEZ - "The Kids Aren't Bad" EP

Let's lay down one simple fact, LOPEZ just fucking rocks! LOPEZ play straight ahead, alcohol-inspired punk rock from Washington state that is just so fun and crazy. Sure they may never get huge or anything, but they will bring you a great time, live or on record. (JF)

(Bucky, PO Box 72671, Las Vegas, NV 891170)



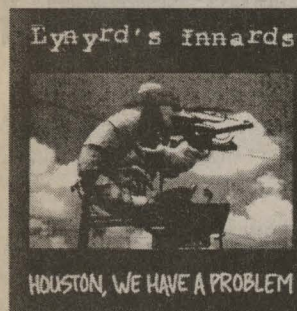
MUSIC

REVIEWS

LOXIRAN - "Falsches Lacheln" CD

LOXIRAN from Germany reminds me a lot of REFUSED. They have got a mid-paced technical style, with vocals that alternate between spoken and screamed. Their lyrics deal with subjects like consumerism, saving the earth and animal rights. The packaging and layout is top notch, with English translations of all the songs. Not bad. (RC)

(Per Koro, Fehrfeld 26, D-28203 Bremen, GERMANY)



LYNYRD'S INNARDS - "Houston, We Have A Problem" EP

The title track is a fine up-beat pop tune along the lines of a raw version of PEGBOY. The b-side slows down with one original and a cover of "Time's Up" by the BUZZCOCKS, both somewhat disappointing. Despite your basic pop "love gone bad" lyrics the a-side is well worth checking out. (PA)

(Harmless, 1437 Hood, Chicago, IL 60660)

MACH FIVE OVERDRIVE - "Quickee Mart/Coming After Me"

From San Diego, these guys play punk rock that is heavily influenced by classic rock 'n' roll and blues. Sounds like it could have been released on the Chiswick label in Britain in the late '70s. Mid-tempo, pretty catchy and well played, it's good overall, but lacks that extra zip to put it over the edge. The kind of band that needs to be seen in a small club that has sawdust on the floors. Harmonicas, even when used only sparingly, have no place in punk rock. Besides, they make me nervous. (KK)

(Pennimann, PO Box 32142, 08080 BCN, SPAIN)

MARS MOLES - "Punk Religion" LP

The first side of this LP is a cover of the BAD RELIGION "Into The Unknown" LP done pop punk/melodic hardcore style the other side is original material. A German band that goes for the Fat/Epitaph sound with so-so results. Mostly worth it for fans of the BAD RELIGION LP as a novelty. (RL)

(Plastic Bomb, Gustav-Freytag-Str. 18, 47057 Duisburg, GERMANY)



THE MFC - "One Day" EP

Chunky working class hardcore, with slight oi stylings but with a more traditional punk feel. Three songs, including one catchy pop song about growing up and getting a job. (AM)

(Black Hole, 12 W Willow Grove Ave Box 130, Philadelphia, PA 19118)

MONDO TOPLESS - "Get Ready For Action!" LP

MONDO TOPLESS write better songs than most bands in the Sixties garage bag and play them well enough, but their latest LP finds them still plagued by inadequate production (although some of the specifics are different from the problems of their "Fifty Thousand Dollar Hand Job" LP) which makes the whole thing sound especially mannered and artificial. Much as I like organs (no pun intended!), there's too much of it mixed too high, the drums are gutless, and both of them drown out the guitar. Next time, let's get gone. (DD)

(Dionysus, PO Box 1975, Burbank, CA 91507)

THE MONSIGNORS - "Are Youu There God? It's Us, The Monsignors" CD

The first two songs should always be able to "hook" the listener ...yeah "should" just like someone should give that message to these guys. It's the Epi-Fat sound with dork punk packaging (it's a shame that the whole Judy Blume novel/puberty joke idea was wasted by these guys, a band like the HUXTABLES could have done so much more with it). And what the fuck's up with all the double kick drumming and those annoying horn lines!?! You're not a ska band!! It's the same boring melodic punk shit that half a zillion bands have already done and done it better cuz their songs only last two minutes instead of droning on and on. A huge miss in my book. Co-produced by Lumley from SQUIRT GUN, the MOPES and SCREECHING WEASEL. (BM)

(\$9: Harmless, 1437 W Hood Chicago, IL 60660)

MORTICIA'S LOVERS "Take a Ride With Us" LP

Italian retro-rockers with what sounds to me, equal preoccupations with BILLY CHILDISH, obscure bonehead "Killed By Death" punk and "Surfing Bird". Mind you, all this is cranked through some ungodly reverb/echo and a recording sound that's either brilliant or totally fucked up depending on your viewpoint. After some listening, I would have to classify this as a "retro" record as opposed to "Rip Off Records-like punk". And I say that cause' the guitars are twangy as opposed to fuzzed out, there's many overt CHUCK BERRY 12-bar type structures and they do surf tunes. At time it sounds more like BILLY CHILDISH fronting "Train out of it"-era SWELL MAPS or something. Or just a really sloppy band with mud for a recording sound. Decide for yourself (JY)

(Violator Recordz, c/o Angelo Carvaggi, Via Cisiaga 3 29028 Ponedell'olio (Piacenza) ITALY)

MOTHERS AGAINST SEX ASSOCIATION - "Pause" EP

Kinda pointless single here, feels like this band has it's energy elsewhere. Ambling A-side, deep vocals over a meandering whatsis, then a MOTORHEAD cover done with pole in rectum. Jeff, place this in the microwave. Now *that's* entertainment! (RW)

(Lil' Plastic Klub, PO Box 211, 33201 Tampere, FINLAND)

MR. ZERO - "Voodoo's Eros" CD

French '60s-styled garage rock with compact production, lots of maraca-shaking and choppy guitar riffs, lyrics jogging through GUN CLUB backwoods voodoo country. I appreciate this sound and I like this band's overall *gestalt*, but this provokes indifference in me more than anything else. C'est dommage. (JH)

(Get Hip, PO Box 666, Canonsburg, PA 15317)

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MURDOCK - "Pissing Rocks" EP

Let's see, the record label for MURDOCK or the band themselves only sent one copy for review, which sucks. It was warped, or at least that was the condition it was in when I received it. From what I did hear of this record, they weren't bad and kind of reminded me of a more varied PRETENTIOUS ASSHOLES. It's too bad the record was so fucked up, because the packaging that accompanied it was some quality shit.

Hooray for art schools! (JV)

(\$3: Goldtooth, PO Box 621, New Paltz, NY 12561-0621)

MUD CITY MANGLERS - "Gonna Die Tonight" EP

I've got a typical beef with the cover of this single, which has a WWI fighter plane nose first in a field. Ooookaaaay, that has *nothing* to do with what's in the grooves, which is modern revved-up garage-punk banged out with energy to spare. MISFITS cover is a toss-off on the flip, but the A-side has definite use. If you liked their first single, dig in. (RW)

(007 Records, 534 14th St, New York, NY, 10009)

THE NEIGHBORS - "The More Money One Has, The More Important Is One's Life" CD

Brutal fast hardcore akin to early D.R.I., RAW POWER & C.O.C.!!! Crazy shit, so fast, you can't even keep up with them while trying to read the lyric sheet. Lyrics confronting territorial borders, suicide, working for an asshole boss, etc. Nothing musically or lyrically groundbreaking, but delivered in a whirlwind equally as destructive as anything NO COMMENT was able to pull off. (PB)

(Muck, 6282 Stewart St, San Diego, CA 92115)

NEW WAVE HOOKERS - "Making Your Own Pornography" EP

This German band puts out another strong punk/new wave record here. These folks records always sound like they came out in 1980. "What You're Proposing" is pretty right on. For all the bands that have the look down, these guys have the sound down. Coulda been on Stiff. (RL)

(G-Punkt, PO Box 1612, D-96306, Kronach, GERMANY)

NOISOME FAUGH



PATRIOTISM IN ACTION

NOISOME FAUGH/FLIGHT 800 - split EP

FLIGHT 800 crank out some noisy blurcore with angry-ass dual vocals. NOISOME FAUGH rip shit up with some rad thrashing grind. I really liked all the tempo changes in their music. It is all good, especially the jackhammer drumming on the fast stuff. Unfortunately, there are no band addresses, so I don't know where either

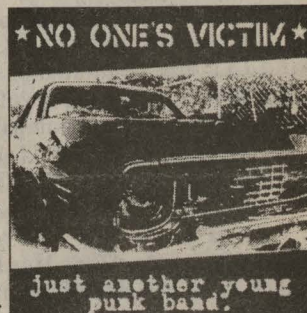
band is from. But, you can still get the record from..... (RC)

(Records... Not Excuses, PO Box 806, Seattle, WA 98111-0806)

NO ONE'S VICTIM - "Just Another Young Punk Band" EP

You punks are in luck! Radio Records has elected to release three of the songs off the ridiculously hard to find "Just Another Teenage Waste" EP that Finyl Vinyl put out in Germany a couple months back. You have a bonus track "Out Tonight" which is an immediate hit for NO ONE'S VICTIM. This band is near the top of their game early in their career.

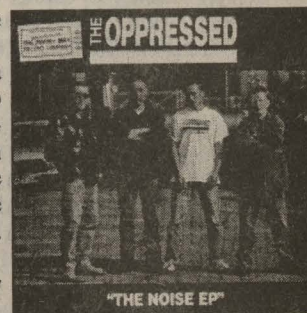
These songs are consistently good punk anthems that would make Joe Strummer smile. Included is a good cover of "Emergency" by INFA RIOT. Order this fine record right now! (BR) (Radio, PO Box 1452, Sonoma, CA 95476)



THE OPPRESSED - "The Noise" EP

Are the OPPRESSED still a band? A skinhead tribute to SLADE who some would call proto-oi... For fuck's sake! "Cum On Feel The Noize" sounds like the BUSINESS! Pretty fun single from these anti-fascist zealots. (LH)

(The World Famous Harry May Record Company)



OSCAR & THE PIDGIN SISTERS - "The Bald and The Bootyfull" EP

If TOM WAITS and the RUNAWAYS spawned a rockabilly band in NYC, it might come close to this. Confused? Okay, incidentally bald guy in suit with gravelly voice, three cute chicks who play mid tempo '50s/'70s punk rock and roll. Better? I was amused by some of the lyrics, but not overwhelmed with the music in general. (RY)

(Vital Music, PO Box 210, New York, NY 10276)



OVERTHROW - "Empowerment Cover-up" EP

Let's keep this simple, shall we. This is straight up East Coast hardcore. Slow moshable breakdowns, with choruses like "Stand up, unite, and fight the.....war!" All I can think is "played out and boring". (RC)

(Race Productions, 161 Blydenburgh Ave, Smithtown, NY 11787)



MUSIC

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OUTLAST - "Positive Hardcore Positive Youth" 10"

If you are into sXe HC you are doing yourself a great injustice if you do not find this record, buy this record and listen daily. This is straight up positive HC. Swedish HC seems to be very '88 NY bound not going the way of metal as many US bands have. Keeping it real, OUTLAST kicks ass. (TJ)
(Bridge, Box 1903, SE-581 18, Linköping, SWEDEN)

PAINDRIVER - "This Has No End" LP

I know these guys are into avoiding the pitfalls of being described a certain way. In other words they don't want to be known as a "hardcore" band, or a "punk" band, they just want to be a band that plays music. But this is a review, and I have to describe the music so... They have got a great thrashy hardcore style that reminds bit of that East Coast old school resurgence of bands like 97A. The music is super fast, with powerful and pained vocals. This is a throwback to the '80s, heck even their opening track is titled "Intro". This is fast and furious and a big step above their 7" that came out about a year ago. (RC)
(Takeover, 8 Beta Court, North Providence, RI 02911)

THE PUNKELS - CD

Imagine if the RAMONES covered the other greatest rock 'n' roll band (the BEATLES). Well imagine no longer, Skippy, cuz the PUNKELS have made it a reality! Covering thirteen BEATLES songs (with two in German!) in a very pop punk way, these guys leave those RAMONES cover albums to shame!! (BM)
(Wolverine, Benrather Schlobfer 63, 40593 Dusseldorf, GERMANY)

PLAN ORANGE - "The Individuals Have Arrived" CD

Mid paced angry emo, in the neighborhood of GAUGE or even early SOULSIDE. Some songs work really well, others not as much. Still, it's good at conveying a mood and exploring the gray space between emotions. I like it. (BG)
(Red Factor, 335 Moyne Dr, West Vancouver, BC, CANADA)

POLYABUSE - CD

From the school of work hard/play hard, these upwardly mobile workin' class Jersey boys called POLYABUSE put their nose to the grind stone and come up with 14 sparks. For all of us attention deficient, these fast-get-up-and-go's clock in short and sweet leaving you with likes of the best of em': N.O.T.A., WRETCHED ONES, and G.B.H. Stock up kids, energy like this money can't buy. (DL)
(Black Pumpkin, PO Box 4377, River Edge, NJ 07661-4377)

POLYTHENE - "Pet Hates" EP

How cool, a band from northern England that actually features an ex-FALL member. Well, the drummer. Four tracks that bring up memories of the early Lookout-style girl/boy chant chaos ala SKINNED TEEN or BLATZ or maybe HUGGY BEAR. It's got that "fuck it" quality that leads to great live shows but indifferent records. Like this one. Sheesh, if they write a really good song that would help. I'm not against them, alright? (RW)
(Guided Missile, PO Box 11413, London, N19 4AM, UK)

POLYTHENE - "Pet Hates" EP

Yeah, go! This 7" slab o' wax has all the ingredients to work me into a pogo frenzy!! Lovin' that dual vocal, lo-fi madness! Fans of CUPID CAR CLUB take note! (JP)
(Guided Missile, PO Box 11413, London, N19 4AM, UK)

POOPY PANTS - "Anal Devastation" CD

Out of all the CDs I reviewed this month, this was the only one that really fit into our area of coverage - it's PuNk. The back cover is a picture of a guy with a flare ("TNT" is written on it) fully lit and up his ass. Inside the members of POOPY PANTS all pose in that non-threatening way that goofy ska bands, and most Lookout! bands, do. POOPY PANTS are a AGAINST ALL AUTHORITY meets JASON LEE played at the proficiency level of say, the B-SIDES. There, and relative to most of the CDs reviewed this month, they ain't bad. (JV)
(Fiddler, PO Box 330667, Miami, FL 33233)

POP TARTS - "Censored - Try Me" EP

This spunky quartet combines thick, growly powerchord guitars, farfisa organ, and melodic female vocals in a powerful pop-punk package—the kind of thing Rough Trade used to be famous for. Extremely distinctive and catchy, just about everything here is a winner—including a rippin' cover of the RAMONES' "I Love You So." Strongly recommended, and appealing enough to rekindle your interest in your favorite toaster treat. (SS)
(Bungalow)

POTATO JUSTICE/SYSTEM DISARMED - split EP

Yeow! Do you like your punk fast and raw? How about chaotic drumming and buzzing guitars? What about a vocalist that sounds so pissed, you begin to think he would probably just whip you across the noggin' if you crossed his path? If so, then inquire below. Only 500 pressed, so hurry. (RC)
(\$3US/\$5world: Bobby Becerra, 1643 Leroy Bouse, El Paso, TX 79936)

THE POTTYSHOTS - CD

Well played, generic, instrumental surf-style music. Need to get a little coastal sand in your shoes and stop taking things so seriously. Have fun. Please. (CK)
(\$8: Beeshu, 1421 N 69th St, Wauwatosa, WI 53213)

THE PRICKS - "Mmm! This Is Good Stuff!" EP

110 mph hardcore flailing from Sweden. Burning all orifices wide open, this could compare to how you might feel an hour or two after sucking down a pint of tequila and a jar of jalapenos. What cracks me up is the vocals. This big ole Swede screaming his guts out sounds like my kid sister. It's great, but bizarre, like he's got a few hundred needles in his nuts or something. An '80s SoCal guitar thing and wicked-quick drums set it off. Snap this up, though, kids, I think this could appeal to all walks of punk life. (RY)
(Hard-on, Box 8158, 104 20 Stockholm, SWEDEN)

PSYCHOTIC YOUTH - "Stereoids" CD

A band that's new to me but apparently has been around a while. Power pop punk that reminds me of the YUMS YUMS and BUM. Some songs are really strong and others so so. But if you dig the power pop, check these guys out. (RL)
(Wolverine, Benrather Schlossufer 73, 40593, Dusseldorf, GERMANY)

MUSIC REVIEWS

RABIA POSITIVA - "Tiempo Al Tiempo" CD

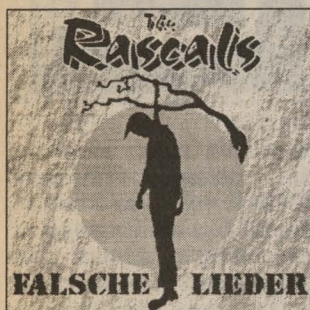
Powerful, melodic hardcore, with enough catchy quirks to set it apart from the pack, including what sound like electric violins and snake-charmer's pipes. Definitely listenable, with strong vocals and a crisp guitar sound, echoing PENNYWISE at times. Wish I could follow the Spanish lyrics. (AM)
(Tralla, Apt. Correos 37, 119 08080 Barcelona, SPAIN)

RADIOACTIVE TOYS - "Kings Of The Rhumba Beat" LP

This is somewhere between POISON IDEA and fast street-punk. Pretty generic, kinda disappointing seeing as how I'm mostly a sap when it comes to POISON IDEA-influenced hardcore. Quite a few songs about drinking sung in a heavy German accent. Not really my thang. (PB)
(Revolution Inside c/o Le Sabot, Breite Str.76, 53111 Bonn GERMANY)

RADIOBAGHDAD - "665: Neighbor Of The Beast" CD

At the start, I would like to state that I will not comment on the title (*too late, but it's brilliant anyway-ed.*). As for the music, it starts with a bad attempt at some kind of metal song. It progresses into your basic SoCal punk, not bad but getting old. Lyrically, I had to laugh. "It's about real life, man". I found an old comp with a song of theirs that I like, making this that much more depressing. (PA)
(Onefoot, PO Box 30666, Long Beach, CA 90853)



THE RASCALS - "Falsche Lieder" EP

Sooo.....? The first thing I noticed was that everything here was pretty much in German. So being the proud American that I am, I don't speak any other languages but my native American, and like most of my red, white, and blue brothers and sisters, I just end up guessing about the things I don't understand. Let me give you an

example—the title of this record has something to do with how well your "leder" hosen fits... chafing a little I would assume. It also looks from the photo on the back, that these guys were recently vacationing at that EuroDisney place. "But what about the music?" you ask. Well, knowing what I do about Germans, I would have to guess the lyrics were saying something about at least one of these three things: Beer, Bratwurst, or, of course, World Domination. Musically, they sound like they're from Jersey. And there you have it! (JB)

(Trevor Schafer, Siegsstrasse 152, 42287 Wuppertal, GERMANY)

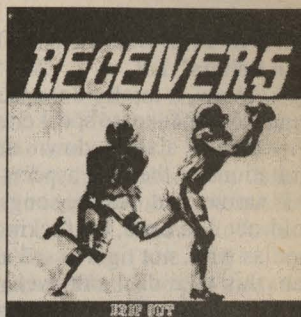
REAL REGGAE - "Maze" CD

I've been hearing great things about this band and they definitely didn't disappoint me one bit. I'd say they were the Japanese equivalent of SPAZZ, totally brutal HC powerviolence played at warp speed with great production. Twelve amazing songs in 18 minutes and not one boring song in the bunch. Probably the best Japanese band I've heard in a while and not to be missed by fans of this style. You'll love it! P.S., there are pot leaves on the front and back covers so that tells you what fuels their creativity! (TS)

(M.C.R., 157 Kamiagu, Maizuru, Kyoto, 624-0913, JAPAN)

RECEIVERS - "Drop Out" EP

Pop-punk with power pop leanings. "You Got It Good" has hooks and pretty background vocals that reminds me of the RUBINOOS while "Everything That Glitter" is more in the anthemic pop-punk mode. A pretty exact-faithful rendition of the BUZZCOCKS "Boredom" is also included. Probably worth your clams to go see live. I would. (JY)
(Cheetah, PO Box 4442, Berkeley, CA 94704)



RESTARTS/ZERO TOLERANCE - split LP

Here we have a dose of old school UK punk on both sides, the RESTARTS rock out with some catchy two fingers in the air punk rock, yes to my ears they sound just like CHAOS UK. Drunk and punk as fuck with humorous lyrics about drinking, the UK monarchy, subway fare evasion, etc. all in typical sarcastic English fashion. The flip from ZERO TOLERANCE is similar, though with a more oi-ish, snotty, dub-rock feel to it. It takes me back to the day of the ADICTS, BLITZ, VICE SQUAD, etc. Good for a dose of nostalgia as these guys (and gal) pull it off pretty authentically. (TS)
(Rejected, 9 Woodlands Ave, Dun Laoghaire Co.Dublin, IRELAND)

REVILLOS - "Re-Animated!" video

A good quality black and white video of a REVILLOS reunion show from 1996. Grainy and basic production give this that punk feel. The musical highlights are certainly when they do the 6 or so REZILLOS songs. I've never been real big on the REVILLOS stuff although Eugene and Faye keep up the pace on the enthusiasm and the camp front here. I wish I had a live show from the REZILLOS heyday, but I guess I'll have to settle for this. (RL)

(Damaged Goods, PO Box 671, London, E17 6NF, UK)

RONNIE FUJIYAMA - "Coney Island/ New York Groove"

Andy and Steve from the DEVIL DOGS team up with Yoshiko from the 5,6,7,8's to create one cool record. "Coney Island" is the definite stand-out for its fast pace and catchiness. The great DEVIL DOGS sound is there which I could just listen to forever. Yochiko has a bit more force in her voice, so it's not just that ear-piercing screeching. "New York Groove" is a bit more of a ballad, but it rocks in a nice DICTATORS style. This is great. (CK)
(Scratch)

ROZZ & NEGATIVE TREND - "The Pop Sessions" CD

NEGATIVE TREND being one of those "Ur" bands that formed in the early SF punk scene that splintered off people into other bands (FLIPPER, TOILING MIDGETS). The early single is great, and these tracks, recorded in 1978, continue with the same nasty spirit. It's only nineteen minutes long, a little note says the vinyl was fucked at the plant... oh well. It is totally worth the while of anyone trying to fill in the picture of late '70s punk on the West Coast. The cover looks like some cheapo cut-out label, but don't be deterred. (RW)

(\$9.75: White Noise, PO Box 777, Sonoita, AZ, 85637)

MUSIC REVIEWS

ROY & THE DEVIL'S MOTORCYCLE - "Forgotten Million Sellers" LP

Wow, a totally unexpected burst of spaced-out noise ripping from speaker to speaker... now that's a fine how-do-you-do! I'm almost always down on Euro "roots" attempts. Slavish imitations of the BIG aspects of American culture always leave this native cold, but the songs hold up on this fabulous screened fold-out. For once, the fucking Euros got good sounding production as well, not tight-assed as per the norm. Hey OBLIVIANS fan, this take does not suck, so throw down for this one. The quality of this effort will probably get me through the next twenty shitty turds from the continent. All hail ROY & THE DEVIL'S MOTORCYCLE! I am beaten! (RW)

(Voodoo Rhythm, Langastr. 57, 3012 Bern, SWITZERLAND)



SAIBON - "In Your Face" EP

Amped up, intense, energetic hardcore from Sweden that is still very much connected to punk rock. Imagine a cross topped DBS, or GUTTERMOUTH with the drummer from CAPITALIST CASUALTIES. Forget that new basketball jersey, and buy this record. Realistically, buy both because we know you can afford it. (JV)

(Hard-On c/o Elfsten, Kjellingatan 10, 692 38 Kumla, SWEDEN)

SAX9 - "My Dumb Cousin" EP

Perhaps I like this better the first time I listened to it because it wasn't ska. I mean with the name SAX9 what can you expect. But the second time around I realized that this was just boring female fronted melodic punk, sort of like PEZZ except PEZZ doesn't have the girl. (JF)

(Second Harvest, PO Box 5907, Long Island City, NY 11105-9998)

SEE THROUGH HAPPINESS - "One Voice For Unity" EP

Dutch posi-core thrash, with a distinct New York flavor, but not in a metallic or macho way. Kind of one-dimensional, but as they say on the inner sleeve, "Old School Rules!" (AM)

(Suezsingel 69, 2622 CX Delft, HOLLAND)

SHARPEVILLE/KIROUS - split EP

Two Finnish bands play a couple of songs apiece on this record. SHARPEVILLE plays heavy, trudging-through-the-snow hardcore with idealistic, community-centered lyrics (in English.) Samples and a moody instrumental give an unexpected sucker-punch to a musical battle that could otherwise peter out in the second round. Still sounds better on 45, though. KIROUS has more thrash and more kick, with a kind of spooky echo on the vocals (in Finnish with English translation). The lyrics are a decent, but really, really broad condemnation of everything the "converted" know to be fucked-up in society. Another country heard from, indeed. (AC)

(Halla, PO Box 139, 00131 Helsinki, FINLAND)

SHIKABANE - "Title In Japanese" LP

This is the kind of record that I'm guaranteed to catch flak for assigning to myself. Not that I can blame another reviewer for wanting to be the one to search for the proper words to describe the amazingly fast, but structured, songs which melt one into another. This band draws pretty well on all of the bands of the '80s (from Japan and elsewhere) that sought to make their hardcore as evil sounding as possible. The marching of the bass and the rip of the guitars are perfect mood music for any butchering you may have to attend to. (TH)

(MCR, 157 Kamiagu Maizuru, Kyoto, 624-0913 JAPAN)

SIDE CAR - "Take a Loss" CDEP

A feel good EP that runs as long as a full length and sounds like J CHURCH. Nothing new, but nothing bad. They're pretty good at what everyone else is doing and even threw in a HÜSKER DÜ cover. (BM)

(What Else?, PO Box 3411, Dayton, OH 45401)

SHORT HATE TEMPER/SOCIETY OF FRIENDS AKA QUAKERS - split EP

Brutally heavy and blisteringly fast, this EP shreds. Two Texas povviolence bands that will rip ya apart. A must. (TJ)

(Open Wound, 10367 SW 4th St, Miami, FL 33174)



SKINT - "In The Firing Line" CD

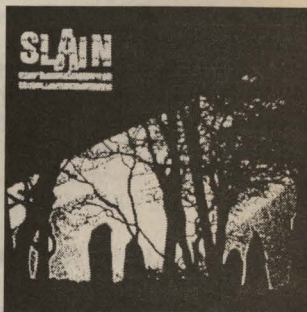
Hmmm...very interesting! This is streetpunk in the most narrow of senses. Fortunately for SKINT, my tastes aren't so narrow that I can't appreciate this. Kinda like a straight-edge/oi! hybrid, musically. Lyrically, a mix of personal 'n' political. This is good shit. I dedicate this review to all the ladies in the audience! (JB)

(Walzerk, PO Box 1341, 74643 Kunzelsau, GERMANY or Ballinclogher, Lixnaw, Co. Kerry, IRELAND)

SLAIN/STATE OF FILTH - split EP

So the first thing I notice about SLAIN is that they have got a double underline under their name like INFEST does. But that is where that comparison ends. SLAIN has a style that alternates between doom-filled grind and blasting beats. But it just seemed to be lacking something, because I could not get into it. STATE OF FILTH have got their side covered with poorly mixed grindcore. Didn't like the vocals, screeching guitar, or the double bass drumming. Sorry. (RC)

(Enslaved, PO Box 169, Forster Court, Bradford, West Yorkshire, BD1 2UJ, UK)



MUSIC REVIEWS

SONNY VINCENT - "Lucky Seven Inch Record" EP

.....there's this fellow at the place where I work whom we call simply "J.W." who once said; "All-star bands always suck!!!!".... oh brother was J.W. ever right!!!!!!.... this little seven incher here, containing 6 songs, is fer sure an "ALL-STAR" record!!!!!!.... with the likes of Wayne Kramer, Scott Asheton, Captain Sensible and what have you..... god knows when this was recorded..... but.... sorry folks..... this sucks!!!!!!!!!!!!.... it's up beat, loud guitars, tuff vocals.... but it's just not catchy..... no matter how many listens..... maybe if Mike Lucas was playing on this it might just give it the kick in the ass it needs..... maybe..... (SW)

(Icognito, Senefelder Str. 37A, 70176 Stuttgart, GERMANY)

SORE LOSER - "Is Out To Save The World" CD

Another strong release from these Texas folk. Straight outta the SAMIAM and GAMEFACE school of emo pop punk. Quite a strong batch of tunes with some good vocal play. A few straight emo tunes mixed in too. A good full length from this trio. (RL)
(Act Your Age, 3244 Locke Ln, Houston, TX 77019)

SOTTOPRESSIONE - "Cosi' Distante" CD

Well, SOTTOPRESSIONE have stuck around long enough to offer up another full length which is distinctly Italian with its energy, speed, and drive but has a nice touch of late '80s East Coast hardcore. The vocals are a bit different on this release, with the singer exploring a bit with his voice but not fucking up a good thing. Also the guitars throw in some tweaks that work great. The translation from Italian show these guys to be a bit more poetic than one might expect. (TH)

(Vacation House, Via San Michele, 56-13856, Vigliano Bi., ITALY)

SPACE JUNIORS - "Juniorville 20" CD

A reissue package of this Australian bands only two EPs from 1989. Pretty uneven and generally so-so Aussie old school punkish rock here. Generally can't hear anything here to recommend it. Lots of loud power chords, fast songs, but generally no tunes to distinguish them from the pack. Vaguely remember hearing this when it first came out and having much the same opinion. Maybe certain things don't get better with time. (JY)
(Mess Age Medium, PO Box 130421, Chinatown, NY 10013)

STAGE BOTTLES - "Big Kick" CD

This is one for those of you who are the most open-minded out there. Also fans of early CHUMBAWUMBA, CRASS, and BLAGGERS I.T.A. should find this one rockin', However, I wouldn't put this in the same class for the former two, in the lyrical sense or in the feel. There is a saxophone throughout. Like I said, for the adventurous among you, only. Great anti-fascist lyrics as well. Male/female vocals. Yep, it won't be long before the major labels snatch-up all the anarcho bands to put them on the "Home Alone 4" soundtrack. It's coming. I'm serious! (JB)
(Semephore, Andernacher Str., 90411 Nurnberg, GERMANY)

THE STICKLERS/THE KUNG FU MONKEYS - split EP

Wow! Goofy pop bands. Sadly, only the KUNG FU MONKEYS pull it off (and quite well) with a nerdy Mutant Pop style sound. Cleverly, all their songs are about Hawaii, home of the STICKLERS who could have used some help in the studio. Although I'm not sure if a better recording would have even helped. Out of tune, off key vocals over sloppy QUEERS-style pop punk. (PA)

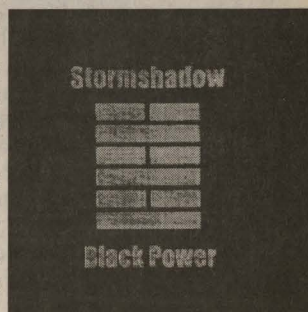
(\$3: Wet Noodle, PO Box 235789 Honolulu, HI 96823-3513)



STORMSHADOW - "Black Power" EP

I saw this record staring at me, and I have to admit...I was afraid. Now, that the record is over, I'm relaxed. It's hardcore. It's punk. It's got weird faux jazz breaks. Songs about politics, fortune cookies and why "they" shouldn't have tried to fuck with Orson Welles. Pretty kicking shit that feels like it's barely contained on this little record. (LH)

(\$3.50: Ch-Chings c/o Matthew Crawford, 634 Monmouth Ave, Port Monmouth, NJ 07758)



SOUL COMPOST - "Virtual Holocaust" EP

I have high expectations for a band that has a name like SOUL COMPOST and comes out of Akron, Ohio. I wouldn't say that I was let down, but they haven't yet developed that DISRUPT influenced crust noise into an original sound. The song "Unknown" did however, rock the headset right off of my head. But bear in mind that ASSUCK's debut EP was severely lacking as well, so hopefully they will grow above and beyond the obvious comparisons. (PB)

(Nonsense, PO Box 381143, Clinton TWP., MI 48038-0077)

MUSIC REVIEWS

STRANGE CORNER - "Schism" CD

Italy's STRANGE CORNER play with plenty of fierce and straight-forward metal-tinged chunka crunch, often times throwing in double bass drum action and youth crew choir-type sing alongs. Usually I don't go for this sorta stuff, and a lot of this is nearly too typical to listen to, but their lyrics are an entertaining look at the frustrations of life (in broken English, mind you). Vocals are very deep and testosterone soaked, and they manage to use the word "fuckin'" in *every song* but one! (PB) (Vacation House, Via S. Michele 56, 13069 Vigliano Biellese (BI) ITALY)

SWINDLE - "Right Now!" CD

This Dutch band varies between raucous mid-paced melodic punk in a STIFF LITTLE FINGERS vein and faster, hooky punk a la SCREECHING WEASEL. Pretty good at times, with some cool vocal action. The influences don't stop there though: they slow it down to a sub-STOOGES rockfest on "I Don't Wanna Be Your Dog," and borrow the chorus of the UK SUBS' "Born a Rocker, Die a Rocker" for "Daddy Is a Punkrock," where they sing about thirtysomethings still pogoing the night away. Cool. (AM)

(Trisomic, 69 Rue du Puits Juillet, 03600 Commentry, FRANCE)

TETRA VINYL - "Kein Weg Zurück" LP

Very gritty melodic old-school (SHAM 69, more specifically, minus the accent) British-sounding punk, just shy of "Oi Oi Oi." They also remind me a lot of PANKRTI, a great old X-Yugoslav band that inspired a lot of kids out thataway. Guileless guitars, raspy dull vocals, and anthems anthems anthems. No lyrics in English or German are provided, but the little cartoon mohawked-guy in the corner studiously destroying a swastika with a mean-looking black hammer should give you some insight into their politics. (AC)

(PSF 100709, 46527 Dinslaken, GERMANY)

THE 3DS - "Your Heart Is Black" EP

This record came with 3-D glasses, I guess so you'll look cool while you're go-go dancing in your room. The cover's not in 3-D, so I decided to wear them while I type this review. The computer looks great. Frantic surf tunes with vocals recorded so low that the singer has to scream to have himself heard. The result being a really great vocal sound. The fast pace and vocals make this a great record, in a world overrun with run-of-the mill surf music. (CK)

(Arkam, 201A Grove Ave, Huntsville, AL 35801)

LOS TIGRES GUAPOS - "On Bad Behavior" EP

Guapo punk indeed! A lot tighter than their "Play Hard to Like" EP, and generally much better songs. The rock guitar break in "Eight" is a little too smoothly executed for my taste, but is more than made up for by the psychotic break out of nowhere in "Toro Enojado." This gets a big Ed McMahon "Hey-o" from me. (DD) (Mortville, PO Box 4263, Austin, TX 78765)



THE 'TONE - "One For The Money..." EP

Here's the second great 7" EP from the 'TONE. Their music is a high energy take on the CLASH or JAM with a touch of ska a la the SPECIALS without being retro at all. Three very exciting ska-tinged punk cuts and one long reggae/punk number that's "Police and Thieves"-like. Featuring Ben from THATCHER ON ACID/SCHWATZEN-NEGER on guitar. Get it now. (MM)

(Rugger Bugger, PO Box 357, London, SE19 1AD, UK)



TOO FAST FOR LIFE/SEVERNA PARK - split EP

TFFL play upbeat, poppy hardcore, lent a certain charm by its rough production. SEVERNA PARK are more polished. Fans of early SAMIAM will get into their syrupy melodies and crunchy guitars. I did. The record benefits the Home Alive organization. (AM)

(\$4: Crash, 6729 Ralston Rd, Bainbridge Island, WA 98110)

TOTALITÄR - "Vansinnets Historia" EP

In my opinion (for whatever its worth) TOTALITÄR has always stood out from the rest of the Swedish punk/crust bands. They have all the hooks and song structures that their compadres have, but for some reason, their brand of early '80s Swedish hardcore/thrash is memorable and sincere. This EP is no exception, they do what they've been doing for years, kick-ass political hardcore. (MW)

(Crust, PO Box 1001, Providence, RI 02901)



MUSIC REVIEWS



TRUENTS - "Don't Look Back" EP

This is melodic punk that kinda flirts with being oi. They have all the prerequisites: oi! is in the lyrics (but not Oi! Oi! Oi!), there is a fist on the cover along with a girl wearing a pleated plaid miniskirt and fishnets, and the singer sometimes has that British accent (it comes and goes). The songs are about drinking, hanging

out with the guys and, of course, girls. Nothin' too original here. (DP)

(TKO, 4104 24th Street #103, San Francisco, CA 94114)

TURPENTINES - "American Music For American People" LP

Kinda like watching reruns of "The Golden Girls" dubbed into French, a certain special something gets lost in the translation. The TURPENTINES cover artwork features a pic of the singer decked out in his battered MERLE HAGGARD cowboy hat against a backdrop of the stars and stripes, but these boys most definitely ain't from around these parts (try Sweden, not Fresno). They're too skinny to be Americans, anyway (at least most of 'em are). Lucky enough for the TURPENTINES, this LP speaks for itself—equal parts DWARVES in their "Toolin' For a Warm Teabag" era, the TURKS or non-sucking early SUPERSUCKERS, the kinda rough-and-mean "hardcore" (if you want to call it that) that I can really get behind. Classy and tough, with lots of flash and style. I'm actually pretty fond of this record, now that I've got past the cover and the Marlboro Man posturing. (JH) (White Jazz, Box 2140, 103 14, SWEDEN)

TWO BY FOUR - "Ain'ts Ta Be Fucked With" EP

Ex and current members of HATEBREED pound out slow, heavy East Coast HC. I guess HATEBREED was too fast, metal and positive so these members had to form 2X4 to get out their real anger and hatred. (TJ)

(Cartel, Topeliuksenkatu 21 A24, Fin-00250 Helsinki, FINLAND)

UK SUBS - "Punk Rock Rarities" CD

A good collection of early singles, b-sides, and unreleased tracks from that era. Although a few tracks from the 1995 or so reunion are here as well. Being a fan of the early SUBS but never big on gathering every odd and end, this is a good substitute. A strong comp too. I've you've given up on tracking down every early single you'll dig this: (RL)

(Captain)

THE UPSETS - "Tommygunheart" EP

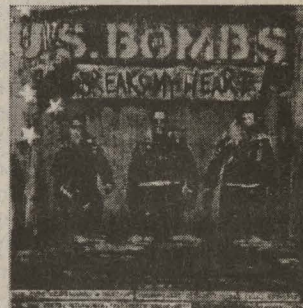
Here comes some California, greasy hair, tattooed, iron cross wearing, beer drinking, dirty shirt wearing, sunglasses at night punk. The double guitar sound is mean and rock 'n' roll. The hooks could be a tad more solid. Sounds like a great night out on vinyl. (TG)

(TKO, PO Box 103, SF, CA 94114)

US BOMBS/BRISTLES - split EP

Has anyone seen the BOMBS on Comedy Central? I saw that for the first time the other night and boy was it a shocker. I think it's cool, but weird. So, when are they going to let a bunch of punkers on the set to start a pit and beat up the actors a la FEAR when they were on Saturday Night Live? In other US BOMBS related news, they do a RADIO BIRDMAN cover on this split and while good, it's nothing special. As for the BRISTLES, they do a lazy pogo punk original called "Saturday Night" with the same results. This band's early releases had so much energy, what happened? (RM)

(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)



THE VAGEENAS - "We Are The Vageenas" EP

Fans will be excited that the VAGEENAS haven't lost their general disrespect and vulgarity towards their fellow human beings and actually gotten more aggressive musically! These feisty Germans kick ass in the truest of true punk spirit. This awesome package includes individual lyric scraps and VAGEENA chewing gum! (HM)

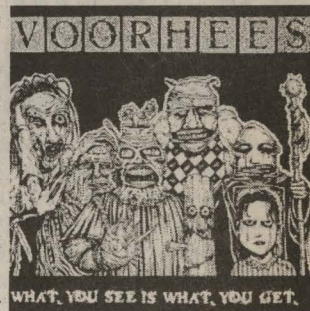
(Plastic Bomb c/o Michael Will, Forststr. 71, 47055 Duisburg GERMANY)



VOORHEES - "What You See is What You Get" EP

Six song blast from these UK hardcore standouts—think this is an old release available again, but not sure about that (the material is from 1995, and I swear I've seen this before). Regardless, it's frenzied manic thrash as you'd expect from this outfit. Personal/political lyrics that leave little unexplained—and a great cover of "Hinkley" from the perennial CRUCIFUCKS. A keeper! (TM)

(Crust, PO Box 1001, Providence RI 02901)



MUSIC

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WATERCLOSET - "Time Is Cool" CD

This is a new Japanese band featuring Shimo who was in SPROCKET WHEEL and Asuka from HUSKING BEE. In the tradition of those bands this is fast almost out of control pop punk that does not suck. Clever songs full of hooks you can sink your teeth into and good fun feelings with impassioned vocals that shine through. (MM)

(Takashi Shimo Kama, 1 62 7 Fukujusō 103, Yamatochō, Nakano-ku, Tokyo, JAPAN)

WHO KILLED BAMBI? - "The Voice of Reason" CD

Okay, I don't know who's playin' tricks on me or what, but this is nowhere even close to what I usually review. I mean, these guy's sound like the GOO GOO DOLLS fer christ sakes (I'm sure they will take that as a compliment, whatever...)!!! How the major labels missed these guys is a mystery to me. Anyway, I'm sure this is good for what it is and their parents and girlfriends are proud as fuck, but that does not a good album make. Thanks for wasting my time. (JB)

(WKB?, PO Box 656531, Fresh Meadows, NY 11365)

YUME FUDA - "Block Head" EP

Taking a page from the "Women's Liberation" comp of years ago, this all female Japanese hardcore band does what those did so well—dispel any myths about HC being a exclusive "boy's club". First song I listened to was a dud, and had me somewhat trepedacious. Pulled out the stops on the following tracks though, much to my relief. Staccato drum blasts dominate the production—accented by the multiple chorus/singer vocals. Good stuff, only wish the guitars were more prominent. (TM)

(Cut-Up, 166-0002 Maison, Star-202, 2-25-4 Koenji, Kita Suginami-Ku, Tokyo, JAPAN)



V/A - "A Tribute to Our Favorite Droogies, Cocksparrer" EP

This tribute 7" has four bands, SHOCK TROOPS and DISGUSTEENS from Canada, the OXYS from Germany, and DROPKICK MURPHYS from Boston. To cover a band as great as COCKSPARRER is a pretty daunting task. And while all bands were competent, only DROPKICK MURPHYS pulled it off with any

kind of credibility. Most times with these tribute records, bands fall into two different traps. The first is to emulate the band so closely as to be nearly indistinguishable from the original. The second is to try to do that, but fail miserably. Only the MURPHYS do COCKSPARRER justice by bringing their own originality to the song and making it work! Worth the price of admission right there, Stewart! (JB)

(Longshot Music, 606-233 Abott St, Vancouver, BC V6B 2K7, CANADA)

V/A - "A Tribute To Rejestracja" CD

Wow! What an amazing CD! This is a tribute to the old Polish punk band REJESTRACJA. This band was formed in late 1980 in Poland. And if you know anything about the political climate of Poland in the '80s, you will know that in order for a punk band to survive, they had to fight through extremely difficult odds. Unfortunately, REJESTRACJA did not make it through these times and were only able to put out tracks on the old Polish compilation "Jak Punk, To Punk". So through various cassettes of their rehearsals and gigs, some members of Poland's current crop of top bands have redone REJESTRACJA's songs and made this tribute compilation. They have multiple guest vocalists on this, including one of the guys from the old Polish band DEUTER. Needless to say, the music is classic Polish punk that has a killer style all its own. Awesome! (RC)

(Pasazer, PO Box 42, 39-201 Debica 3, POLAND)

V/A - "As A Matter Of Fact" CD

This comp features ILL REPUTE, TRIGGER HAPPY, GOOD RIDDANCE, SATANIC SURFERS and STRUNG OUT. Each band does three songs. GOOD RIDDANCE is the only standout here. The only band to really sound vital, intelligent and not afraid to show excitement or pain. The "worse than bad sex" award goes to ILL REPUTE (yeah, they are still around). They even manage to mangle "Betray" by MINOR THREAT. All the bands represented tend to lean towards metal-influenced punk. Not really my own cup of tea, but GOOD RIDDANCE is worth checking out. (BG)

(Fearless, 13772 Goldenwest St, Westminster, CA 92683)

V/A - "As We Look To The Future" Split EP

Interesting combination of bands. The ROLEMODELS are the "which one of these is not like the others." Being that they are raw punk rock from Denton, TX and the others are HC. CAPGUN has a good shout-out NY HC thing going. BANE follows (on the record, that is I'm not saying who's sheep) with more chug-a-chug style HC. DRIVEN's alternative intro frighten me, but they breakdown into HC quickly. Quality listening. (TJ)

(Solution c/o Chris White, 192 South Rd, Somers, CT 060671)



V/A - "At The Club" LP

Brian Jones haircuts, chelsea boots, mild psychedelics, classic rhythm and blues, handclapmania, Farfisa and harmonica-overload riddle this mid-'60s compilation through and through. Here you got a 16-track Euro beat party on your turntable doin' the ol' YARDBIRDS meets the early-STONES which also includes dishy liner notes. The best of the bunch is the biker fuzz 'n' roll of the PETARDS, and the NIGHT BIRDS or even the cryptic/sleaze factor of the MARQUEES. Overall, this is just another record for the outta-the-basement-and-into-the-garage set to file away next to their "Pebbles" and "Nuggets" compilations. Yawn. (DL)

(Monster)

MUSIC REVIEWS

V/A - "At War With Society" CD

This is a compilation of releases on New Red Archives over the last ten years. Thirty three songs and less than five of them suck. Now that is highly unusual as far as compilations go. Are they trying to start a new trend? I hope so. UK SUBS, LOUD-MOUTHS, REAGAN YOUTH, SWINGIN' UTTERS, ANTI-FLAG, SOCIAL UNREST, CORRUPTED IDEALS, SQUAT, just to name a few. The best thing, tho, is the price. Ninety nine cents (\$2.49 postage paid)! Can you believe it? You can't get a better deal than that, so go buy one already. (DP)
(\$2.49: New Red Archives, PO Box 210501, San Francisco, CA 94121)



V/A - "Bare Faced Hypocrisy Sells Records" EP

This is the anti-CHUMBAWAMBA EP you've been hearing about. Four songs from some of the band's punkest former fans. RIOT/CLONE chime in with "Chumbawanka," while the BUS STATION LOONIES ask for "Charlie Harper" instead. OIPOLLOI offers up a gem under the title "Shhh-it," while ANXIETY SOCIETY have the most unique sounding new-wavey number. The most telling example of CHUMBA's new position is that they now believe themselves above criticism, or even imitation. The band who made a career out of subverting other people's pop songs put legal pressure on this tiny DIY label to prevent them from putting reworked versions of their songs from WAT TYLER, CHINEAPPLE PUNX and LOVE, CHIPS & PEACE on this EP. I'm tempted to just say, "Fuck 'em, let them get on with it," but I can understand why people feel cheated. I saw the potential for them to act like rock stars years ago, I'm just surprised it took this long. (AM)
(Ruptured Ambitions, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon, PL19 8RY, UK)

V/A - "Chaos of Destruction" 3xLP

62 Oh man, this is a Japanese hardcore fan's wet-dream come true. Imagine a triple-LP comp (yes, that's 6 sides of a 12") that features 27 modern day Japanese thrash core bands. Holy shit. This comp is more of the "buzz-saw-thrash-crust" persuasion, featuring such heavy weights as DASTON, DISCLOSE, CROCODILE SKINK, ARGUE DAMNATION, RESULT, JUDGEMENT DISORDERLY, LIFE, SCREAMING NOISE, GOUKA and a million others. Words do not describe my love for this record. (MW)
(Dan-Doh c/o K-Club, Honmachi 2-1-21, Palms Bld BF, Kochi-City, 780-0870, JAPAN)

V/A - "Cleanse the Bacteria-Bonus 12" EP

Oh, *this* thing. From what Mr. Jeff Bale tells me, the original '84 release of Pushead's "Cleanse the Bacteria" compilation came with a limited bonus 12", featuring outtakes from seven of the featured bands—which neatly leads us to the latest "unauthorized" release to make its way to the MRR review bin. One track each from early metal-crossover faves C.O.C., MOB 47, Australia's CIVIL DISSIDENT, GENOCIDE EXPRESS, INSTIGATORS, the new-wavey PART 1 and long-standing heavy-weights POISON IDEA (doing the STOOGES "I Got a Right")—all names I can recall from my childhood years when the U.S./Soviet arms race inspired a couple thousand thrash protest tunes and it seemed anything looked better with a drawing of a skull slapped on it. If you're one of the young 'uns into the original compilation, this oughtta complete the cycle for you. Me, I'm more into JACQUES BREL these days. (JH)
(Pussyhead Presents)

V/A - "Four Two Pudding" CD

This classic reissue is handsomely packaged (finally in a jewel case) with pictures from the days of yore when Tim Yohannan would do the wave at Giant's games, Ben Weasel came out of his bedroom, and when everyone but Richie Bucher had long hair. This was Very Small Records' sampler highlighting bands from the first 25 VSR releases (1989-1993) featuring rare out-of-print tracks from such releases as "Make the Collector Nerd Sweat" and "What Are You Pointing At?". You could go on and on about the timeless tunes or the crucial bands of the time including: ECONOCHRIST, SOUP, JAWBREAKER, SCREECHING WEASEL, SCHLONG, blah, blah, blah. Hella bad-ass. (HM)
(Very Small, PO Box 12839, Gainesville, FL 32604)

V/A - "Fresh Tunes For a Rotten Scene" CD

Another cheap sampler CD highlighting a labels roster. It seems like a good way to find out about bands, but does anybody really listen to these things more than three times tops? Still, this one showcases Wolverine Records roster, with bands like the SCABIES and the BULLOCKS, and they've got something for everyone. Well, maybe not for the hardcore crust kids, sorry, (JF)
(Wolverine, Benrather Schlossufer 63, 40593 Dusseldorf, GERMANY)

V/A - "Got Punk?" CD

A compilation with no theme other than all the bands shared equally in the cost of putting this out. Good idea. Six bands from five countries covering a wide spectrum of punk styles, from the odd experimental hardcore of Japan's MONDO CONDO to the more fuck shit up hardcore of the USA's NAKED LUNCH to the awesome fuzzcore of Canada's LES ENFANTS D'CHIENNE. TRAUMA from Mexico and ATTENTAT SONORE and the RIPPERS, both of France complete the line-up. One of the more interesting (also meaning better) comps I've gotten. (DP)
(Broken Ear, PO Box 660397, Sacramento, CA 95866-0397)

MUSIC REVIEWS

VA - "Hymns for the Hearing Impaired Vol 1" CD

WOW!!!!!! I love power violence comps like this because its one band after another. One short song after another. It doesn't get boring. This CD contains 50 (yes 50) terrorizing bands. Production of all the bands..... shitty. Just how I like this shit. For goofy blast beat fans only. (TG)
(Bad People Records, P.O. Box 480931, Denver, CO 80248-0931)

V/A - "Killed By Death #666" LP

Well, I guess my turn had to come up. There are only so many people who work here and more than enough "Killed By Death" LPs to go around. This one includes bands from all over the world: RUNE STRUTZ, TUPPJUKK, SODS (not that SODS), RED SQUARES, BRONCS, TRACKS, NO FUN, PATHETIX, RENTALS and many more. I'll admit, I have quite a few of these records in my collection, but I think these collectors are scraping the bottom of the barrel these days. None of these songs really stand out. Some are okay, but...why should I bother? Just because a record is rare, doesn't mean it's good. (CK)
(no address)

V/A - "Listen Up Sonny!" CD

Okay, while I'm not necessarily down with the music on this compilation, at least I like the format. Eight unknown bands doing three songs each, this way it gives every band a chance to better show off their wares. And if you aren't going to do a 7", then this is probably the next best thing. Of course when 75% of the bands on a compilation like this is generic ska-core, then it can suck on a reviewer, but what are going to do? Oh yeah, neither SHORTHANDED or the VALIANTS are ska. (JF)
(\$8: Tuf Guy, PO Box 20634, Keizer, OR 97307)

V/A - "Living Silent" CD

This is a combination of bands deemed by Seth Brown to play good music. In some cases, I agree, but Seth has gone the sad way of other HC kids and he likes... egads.....the emo. Too much emo. It's hard to enjoy the outstanding noisy HC tracks of EYELID, SURFACE, ADAMANTIUM and DEFECT. If 8 out of 13 tracks were left off, this would be superb. (TJ)
(Status, PO Box 1500, Thousand Oaks, CA 91358)

V/A - "Made In Anarchy" CD

This is a pretty good mixture of European punk, from SWOON's female-vocals popcore to the catchy rock of the APOCALYPSE BABYS to UNBORN SF's cover of JOHNNY MOPED's "Darling, Let's Have Another Baby" (the vocals are a bit weird, what with the Finnish accent, but it's hard to muck up a song this good). In fact, every band on this CD is seriously worth checking out. The other standouts are MADELS NO MADELS (some great Johnny Rotten-ish vocals), TERRORGRUPPE and SWINDLE. I have to admit, I was pleasantly surprised. (AM)
(Trisomic, 69 Rue du Puits Juillet, 03600 Commentry, FRANCE)

V/A - "New Frontier" CD

Billed appropriately as a collection of Colorado bands with pretty much every band you may have heard of from that state. NOBODYS, ARMCHAIR MARTIAN, GAMITS, ACROBAT DOWN, and so forth doing exclusive tracks. A good comp. (RL)
(Soda Jerk, PO Box 4056, Boulder, CO 80306)

V/A - "Ozark Babylon" Video

This video concentrates on the southern Missouri scene. They show various bands playing live, coupled with interviews of each one. I, unfortunately, found most of the bands pretty boring. And in the interviews, the people talk a lot about their local scene. So, I was at a loss on most of the stuff they were talking about. Most of the bands on here are of the goofy variety. The one stand out was INITIAL DETONATION who had a great crusty style. So if you are part of the Missouri scene, then this video may be just your thing. Otherwise, steer clear. (RC)
(\$8: A Harper/Brooks Joint, PO Box 10227, Springfield, MO 65808)

V/A - "Proud to Be Blonde - A Tribute to Blondie" CD

I guess it was only a matter of time. I'm not as crazy as some folks about BLONDIE, but it's hard to deny the pop brilliance of those tunes, and Debbie Harry's fashion sense is not to be joked with. The only problem with this compilation is that most of it sounds too much like BLONDIE, with a little extra fuzz. The SPACE SURFERS tweak out "Heart of Glass," YELLOW SCAB's amphetamine vocals on "One Way or Another" are cool, and The LOUDMOUTHS trash the hell out of "Underground Girl." Most of the female vocalists play it pretty straight, though (SQUATWEILER, the KOWALSKIS, SK-RAP). The CHUBBIES do one of the less original and more competent covers with "Tide is High." It must have been fun putting this thing together, and overall, listening to it was, well, a gas. (AC)
(V&V, Langrutiweg 20, 6330 Cham, SWITZERLAND)

V/A - "Punk Chartbusters Vol. 3" 2xCD

A fun comp of current bands (mostly pop punk) doing mainstream hits from various decades. Some tracks previously released. 50 bands in all with name bands and less than name bands. A bunch of German wanna-be Fat bands too. Worth checking out. (RL)
(Wolverine, Benrather Schlossufer 63, 40593 Dusseldorf, Germany)

MUSIC REVIEWS

V/A - "Songs of Praise... A Tribute To The Adicts" EP

What's with all the tribute EPs lately? Well, whatever the reason for them coming out, most fall flat on their asses. This one isn't a total flop, but the covers here, done by RED FLAG '77 and LOVE JUNK, sound so much like the originals, I don't really see the point. How about getting EXTREME NOISE TERROR and NAPALM DEATH to cover these songs? Now that would be interesting and worth three or four dollars. (RM)
(Nytemaye, PO Box 356, Ipswich, Suffolk, IP2 0QU, UK)

V/A - "Stumpf Ist Trumpf...Und Oi Ist Gold!" CD

This 34-band, 34-song CD, of German bands past and present, is one worth tracking down. Some of the bands on this include LOKALMATADORE, SMEGMA, OHL, VAGEENAS, DIE SUICIDES, A.C.K., TRINKERKOHORTE, SIGI POP, RUPELZ (who simply kick ass and are my personal favorite) and many more. Lots of raw, snotty punk; oi and hardcore to be had on this, so do yourself a favor and find a copy. (RM)
(Gans Arm, Wallstr. 21, 40213 Dusseldorf, GERMANY)

V/A - "Teenage Rebel Records, Vol. 2" CD

30 tracks on this sampler out of the Democratic Republic of Germany, a variety of known and unknown (to me) punk bands. Some of the songs are off recent releases and others seem to date back from the "day", although mein Deutsch is too rusty to figure out which. The general focus is on drunks with studs. Vomit for punk! Here's a roundup of the winners: LES PARTISANS, VAGEENAS, BECKS PISTOLS, ARTLESS, KLAMYDIA, MALE, PUBLIC TOYS, and several others. I'm sure that fans of the street-rock thing can fish one outta here to make it worthwhile. (RW)
(S\$): Teenage Rebel, Wallstr. 21, 40213, Dusseldorf, GERMANY)



V/A "Tomorrow Will Be Worse" - 7" Box Set

Seems like this thing really only needs a lineup listing - some of the best current (and recently departed) bands in America and Japan slug it out. Four singles and a booklet of liner notes in a suave box with output from CHARLES BRONSON, FUCK ON THE BEACH, HELLNATION, CAPITALIST CASUALTIES, REAL

REGGAE, SPAZZ, NICE VIEW and FLASH GORDON. Of course it's great, gotta see the HELLNATION and SPAZZ pages to appreciate them! And to hear CHARLES BRONSON talk, whoa! (TM)

(Sound Pollution, PO Box 17742, Covington, KY 41017)

V/A - "This Is American Punk Vol. 1" CD

A strong comp from a newer cool label. Featuring tracks from WEBSTER, JAKKPOT, CANDY SNATCHERS, the SINISTERS, and so on. A good deal if you don't have the singles. (RL)

(American Punk, 802 S Broadway, Baltimore, MD 21231)

V/A - "USA Meets Japan" 10"

Continuing in their tradition of combining international hardcore/punk bands, Wicked Witch has matched Japan's BEYOND DESCRIPTION with the US's DETESTATION. If you're not familiar with either of these bands you're probably living in a fucking vacuum, 'cause both bands have been splitting eardrums with their top-notch thrash-core for a while. Five from DETESTATION and seven from BEYOND DESCRIPTION. Get it or continue living in your hardcore-free bubble. (MW)
(Wicked Witch, PO Box 3835, 1001 AP Amsterdam, NETHERLANDS)

V/A - "Voices" CD

This is a four-way split compilation of Sao Paulo, Brazilian hardcore. Three of the four bands represented are chunky and thick metallic crunch. Not flashy or flamboyant in style or delivery whatsoever, but lots of standard Youth Crew sing alongs over slow low-E floor-punching heavy metal. However, of the four bands, SIGHT FOR SORE EYES stand out just on account of the fact that they've got that HECKLE meets DAG NASTY posi-core thang intact. Unfortunately, they also possess the worst production on this CD. I was hoping to get more outta this than what I was expecting to get. Dissapointment. (PB)
(Liberation, Caixa Postal 4193, Sao Paulo, SP 01061-970 BRAZIL)

V/A - "Why Does Holland Sux" LP

This record is incredible! All new, recorded live in the studio tracks from some of Holland's (and the world's) best punk/HC bands. Just listen to the list of bands that make an appearance: SEEIN' RED, DEADSTOOLPIGEON, PAN AM, NRA, ABSCONDED, CATWEAZLE, BEP, BREZHNEV, YAWP, HUMAN ALERT, and FUNERAL ORATION. I think that says it all. (JF)

(BitzCore, Postfach 30 41 07, d-20324, Hamburg, GERMANY)

V/A - "Zero Hour" LP

This comp is a benefit for several resource management schemes in sub-saharan Africa. The plans targeted seem refreshingly specific and direct, instead of the common "uh, money from this record will feed the poor..." mission statement. The layout is classic peace-punk fare. It's hard to lose with the list of bands on here: DIRT, OI POLLOI, UPRIGHT CITIZENS, etc., playing the more classic ZOUNDS-y stuff, and NAUSEA, DROPDEAD, FLEAS & LICE, etc. bringing shit up-tempo. A really nice package of punk-rock with no time to play around. Fiery. (AC)

(Tribal War, PO Box 20712, Tompkins Sq Stn, New York, NY 10009)

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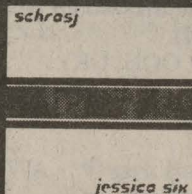
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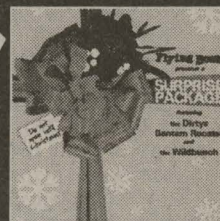
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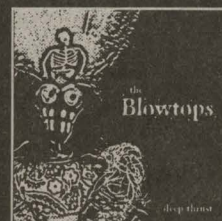
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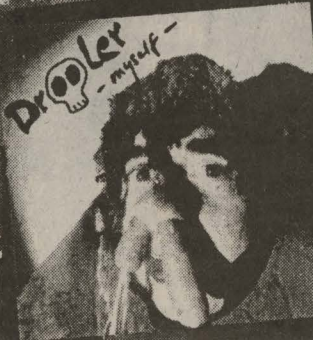


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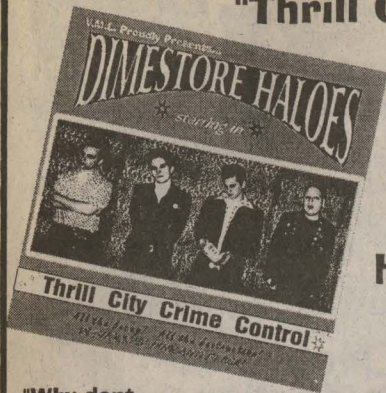
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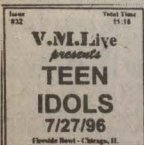


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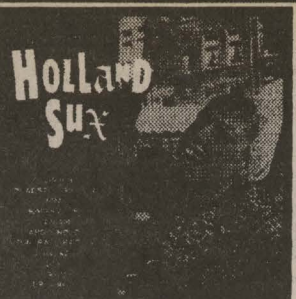
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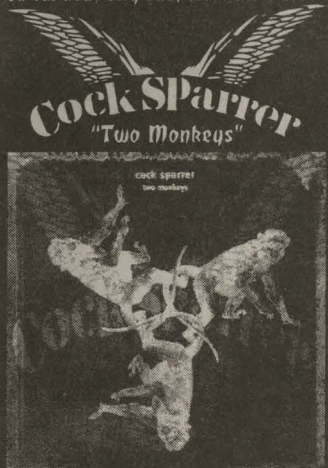
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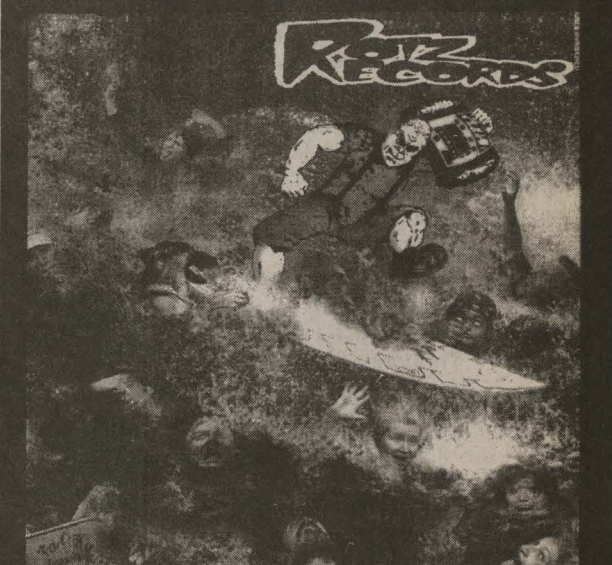
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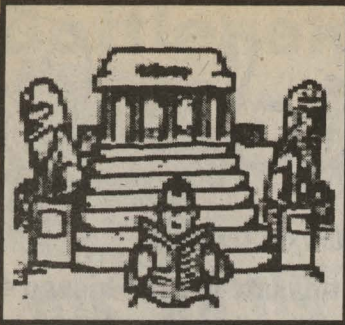


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BETWEEN THE LIONS

Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chessner, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (MJ) Mary Jane, (RL) Rachel Liba, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (IM) Icki Murrmann, (JL) Jennifer L. Mushnick, (CS) Casey Ress, (SS) Sean Sullivan, (TT) Travis T, (CW) Charles Wolski, (JW) Joe Whiting, (KW) Kelli Williams, (TX) Trixie.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple.

Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

ALLIANCE #2 / 3 stamps

8 1/2 x 11 - offset - 32 pgs

This hardcore/emo/SxE zine is a quick, if interesting, read. The bulk of it is made up of interviews with Avail, Trial and the singer from Milhouse, and all three have some compelling points to make. There's also a taped conversation with a local homeless paranoid conspiracy theorist, which was humorous, but a tad exploitative. There are also a few pages of zine and music reviews and some scene news/gossip. Not bad. (AM)

Pat Callahan / 580 Center Dyre Ave / West Islip, NY 11795-4008

BITTER PIE #1 / \$1 ppd

8 1/2 x 11 - copied - 10 pgs

Pretty cool comic, drawn by a woman who lives here in San Francisco, about one girl's adventures in the big city. Each issue comes with a "not your bitch" sticker, and the motto "all proceeds benefit one woman trying to avoid a corporate career" is one which I can certainly support. Thoughts about working a shitty job for no money, it's drawn in a great style and is realistic. I liked it, has a good feeling to it. Trades ok. (MJ)

Tena Scalph / 970 Geary St #22 / San Francisco, CA 94109

CAPITAL CITY FANZINE #1 /

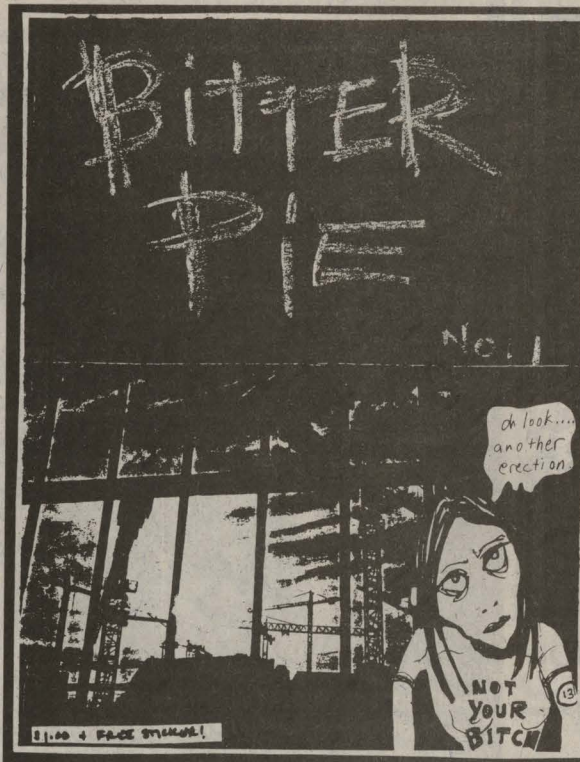
\$12 ppd

Video

Finally, something new! This 2 hour video has live performances from 16 bands, plus an interview with The Donnas (and live footage) and a few ad spots. Each band has about 2-3 songs, and there's a pretty good chance you'll like at least a couple of the bands here.

My favorites were The Lillingtons, Avail, Dynamite Boy and The Vandals playing to an extremely hostile crowd. Since there was only one interview, it did get a bit repetitive, and I ended up fast-forwarding through a lot of the bands (especially Fifteen, god are they boring!), but this is a good idea, and I could see it getting better with more interviews and such. (JC)

PO Box 143522 / Austin, TX 78714



CASSETTE RADIO #1 / ??

7 x 8 1/2 - copied - 44 pgs

Good first effort for a zine based in a small town. The writing is mighty fine, but it seems that the editor doesn't have much to talk about. I did find out about some

cool bands (This Robot Kills, the Short-wave Channel, Couch, Lovesick), but I'd be just as happy reading about the town this guy has so much pride in. I'm looking forward to future issues. (TX)

815 S Miller Ave #2m / Chicago, IL 60607

CHRISTIAN SOLDIER #7 / \$5

8 1/2 x 11 - offset - 44 pgs

This came with an explanatory letter that said that it was sarcastic (and with humorous intent) and therefore excused in its very offensive descriptions of gays, cripples, the elderly. Sadly it's just not funny. It has its rare moments and the author has some bits of clarity but mostly this is a comic zine that wishes it were the Fabulous Freak Brothers with a biting critique, that barely rises above potty mouthed Beavis and Butthead sophistication. And I am being kind. (AR)

PO Box 215 / Kenilworth, NJ 07033-0215

CHUMPIRE #107 / 1 stamp

8 1/2 x 11 - offset - 1 pg

Cute li'l one pager with show, record, movie, zine and home town reviews. Marvel at the editor's finesse at heckling! Ooo at the "rock star" musicians' lack of sense of humor! Well worth a stamp. (TX)

PO Box 680 / Conneaut Lake, PA 16316-0680

COREKILLZINE #5 / \$1 and a stamp

5 1/2 x 8 1/2 - copied - 32 pgs

This zine features an Interview with artist Tom Watson III, Dayton Ohio's "Wingnut" Chainsaw, reminiscence of "Dayton's Punk Rock Good Ol' Days",

a tribute to Ben Schelker of the Oxy-morons, photos, some diy comics and details of Tom's life that don't interest me much. He seems to think this zine is for the betterment of the community but, whatever. It's got some creative bits but it isn't really all that. (RL)
3240 N Marshall Rd #1 / Kettering, OH 45429-3634

DETENTION #1 / \$2 ppd

7 x 8 1/2 - copied - 28 pgs

It seems fairly coincidental that I get two drag racing, space-going, comic zines in one month. Anyway, this one is a little more quirky and punk than *Supreme Nothing*. It has a couple of different stories; two about a crazy cat called Gumballhead (you can also join his fanclub). Has a kind of '70s TV show feeling. Also has a cool list of 33 great records, complete with a little drawing of each cover. (MJ)

Rob Syers / PO Box 25925 / Chicago, IL 60625

DIRTY JEWELS, PEARLS & ALIEN GIRLS #13 / SPAZM #2 /

\$2 + sae

8 1/2 x 11 - copied - 52 pgs

This is garbage. It's the kind of garbage that takes a long time to create and may just hide some sort of idiot savant kind of brilliance, but to mine eyes, it appears to be pages and pages of mashed together cut and paste trash, rants without points and interviews with boring people. (AR)

1 Crozier Road / Ickenham, Middx UB10 8RR / UK

EAT YOUR IDOLS #3 / \$2

5 1/2 x 8 1/2 - copied - 52 pgs

Lots of hello kitty and models in the background of this girl's zine. She turns fourteen on page 17! There's rants about MTV, Nordstroms, lists of loves and hates, Sailor Moon, lyrics to a Hole song, Romeo & Juliet, punk, gender, Drew Barrymore... you get the picture. Two things that caught my attention the most were a piece about how girl power discriminates against boys which I could see the logic behind somewhat but found kind of disturbing. A kneejerk reaction to the Spicegirls, perhaps? Then why call yourself Super Riot Rainbow Grrl? Also, a short piece by her friend Wambat on suffering from what I call FUF (Fucked Up Family.) Damn, this makes me feel old and I'm only 22! (RL)

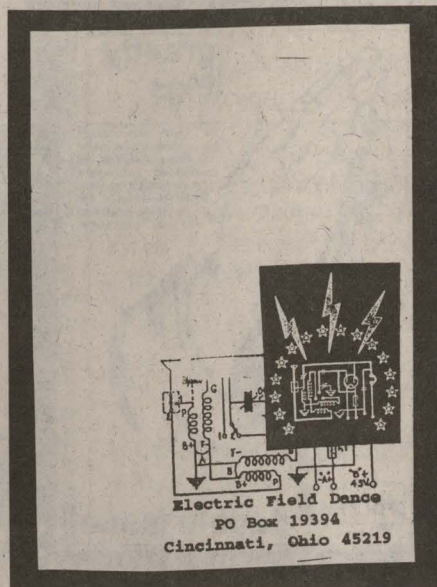
6523 California Ave SW #278 / Seattle, WA 98136-1833

ELECTRIC FIELD DANCE #1 / \$3

ppd

5 1/2 x 8 - offset - 100 pgs

What starts out looking like an abstract, artsy little number, turns out to be an itemized, table of contents included, guide to combusting, dismantling dismember-



ing and manipulating technological appliances and devices to work within one's anarchist or revolutionary agenda. The author instructs us how to evade law enforcement and even includes a chapter called, "So you got nailed" and how to deal with incarceration. Interesting, informative, resourceful. (JL)

Richard Anton Thrush / PO Box 19394 / Cincinnati, OH 45219

ENERGY #1 / \$1 ppd

5 1/2 x 8 1/2 - copied - 40 pgs

Standard half size first issue copy job. One dimensional interviews with No Use For A Name, Voo Doo Glow Skulls and a couple more, plus the usual columns, reviews, ads and bad photocopying. We've all seen this before. (JC)

458 Franklin Tpke / Allendale, NJ 07401

EYE CANDY #7 / \$1 ppd or selective trades

8 1/2 x 11 - copied - 48 pgs

For some reason all the zines I got this month were really unspectacular. Like this one, it's not bad, it's just sort of...there. I liked the interview with Operation: Cliff Clavin, the one with Discount wasn't as interesting, but there were some good pictures to make up for it. If the writings by Joe had been left out, I really wouldn't have missed them. Some reviews, random lists and little pieces that don't really make that much sense, like the one about the "Men in Black". Like I said not bad but not interesting either. (CR)

7741 Ohio St / Mentor, OH 44060

FIGHT FOR YOUR MIND #3 / DEVIANCE #4 / \$3

11 x 8 - copied - 46 pgs - French

This is a split zine between two hardcore anarchist zines. There are interviews with the bands Defiance, Cress, Coprofilia, and Kochise. There are also record and zine reviews. There are some political articles including one on animals in slaughterhouses. But best of all there are lots of interesting graphics and photos. (HH)

Florimond Soyez / Chemin De La Vernue / 03800 Mazerier / France

FLIPSIDE #114 / \$3 ppd

8 1/2 x 11 - offset - 164 pgs

Flipside's always got plenty to read. The question is how much of it would you want to read. Usually I only check out the cover, but this month's interviews with Eyehategod and (I can't believe I read this) Gary Numan left me satisfied. There are tons of other interviews in here which I won't even bother listing, but rest assured that even *Flipside* can put out a good issue every once in a while. (SS)
PO Box 60790 / Pasadena, CA 91116

FRACTURE 4 / \$2 ppd

8 1/2 x 11 - offset - 64 pgs

An above average music zine, that's similar to *Maximum* in a way. There



are lots of columns, letters, interviews with Area Effect, Cress, Subjugation and our very own Jacqueline and Mark. There are lots of reviews and ads. It's all well written and organized and could be a promising force in the zine world. (MD)

PO Box 623 / Cardiff, CF3 9ZA / Wales, UK

FTW #1 / \$1 ppd

7 1/2 x 8 1/2 - copied - 14 pgs

Is this a joke? Seriously now, you can tell me. America rules? Foreigners "all talk crazy gibberish languages that don't sound anything like English"? And what's that crap about repenting? If I wanted to hear that rubbish, I'd go to church. I honestly can't tell if this is serious or not. If it is, it's some of the most ridiculous garbage I've ever read. If it's sarcasm, it's not very good. Either way, there wasn't much effort put into it. Fourteen single sided pages, half of which are completely wasted with horrible drawings and cut and paste. Why me? (JC)

2700 Ellendale Pl #208 / Los Angeles, CA 90007

GEEK AMERICA #6 / \$1.32 ppd

11 x 17 - copied - 20 pgs

The main story of this zine is Brent's trip to Japan. It's a day by day account of everything he did, which ends up amounting to not a whole lot. While it may seem like a good idea to include one's travel diary in a zine, it doesn't work as well if one doesn't edit out the boring parts. I didn't really need to know about what time he woke up every day. I did like the stupid customer part, but it couldn't really make up for the rest of the zine. (CR)

PO Box 3195 / Dana Point, CA 92629

GREEDY PIGS #6/7 / \$3 ppd

5 1/2 x 8 1/2 - offset - 44 pgs

This is labeled a 'double issue,' but I'm not sure why, as it's only 8 pages bigger than the last one, and it's only average sized compared to most other zines. Seems like a cheap way to boost the number of issues you've put out. Make the next one a triple issue and you'll be well into double figures, Jon! Layout-wise, this looks really nice and clean, if a bit sterile. There are interviews with Sad Society, Worm, Combat Shock and A Grassroots Collective, among others, plus an article on the father of collage art, John Heartfield, as well as reprints of bizarre news stories and pranks, and some of the editor's own Winston Smith-style collage art. I didn't

like the advice he gives to other potential zinesters - not everyone wants their zine to look like this one, and if everyone followed the advice, the zine world would get (more) boring extremely quickly. (AM) c/o Smegma Art / PO Box 172 / Rugby / CV21 4ZU / UK

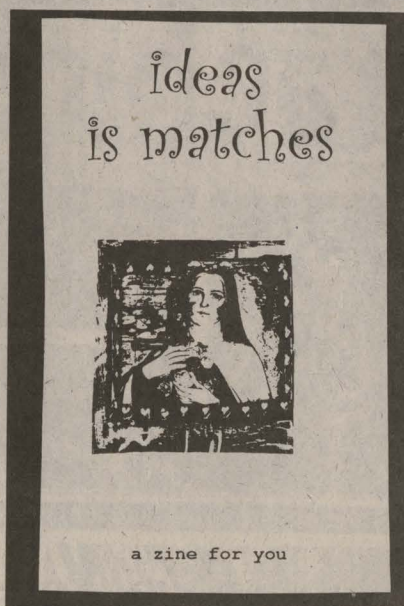


HAPPY GOAT #7 / \$1 ppd

5 1/2 x 8 1/2 - offset - 62 pgs

This is mostly a lot of different people's opinions, a lot from the editor. Standard punk fare, society, control, love. Also some interviews, The Alkaline Trio, B-Movie Rats, and Chixdiggitt, but mostly this is just a lot of thinking onto paper about all that stuff we think of everyday. (GF)

1706 NW 10th St / Ankeny, IA 50021



HARO #6 / \$4

8 1/2 x 6 - copied - 68 pgs - French

This zine combines the best of punk,

humor and anarchism. The photo of a McDonalds with it's windows smashed out says it all. There is a band interview with Knut, but mostly there are lots of cool scene reports from around Europe including Spain and Greece. This is a fun and inspiring zine with an international outlook. (HH)

Ivan Grunder / 10 av. Giuseppe-motta / 1202 Geneva / Switzerland

HEINOUS #5 / \$2

5 1/2 x 8 1/2 - copied - 36 pgs

This well-written Seattle-based zine is written by a devout Evel Knievel fan and covers daredevils, Seattle's first major league baseball team, and Bob Newhart. While these may seem like asinine topics, they are well-researched, and Steve, the writer/editor, seems to really care about his subjects, which is what really makes them interesting. An Evel Knievel discography is included, and it is bound together by an NWA tape. This is a fun read, and I even learned something. Also, I respect anyone who gets fan mail from Pete Bagge, because I like *Hate*, and I hate everything else. (BC)

Steve Mandich / PO Box 12065 / Seattle, WA 98102

HOOFSSIP #45 / \$1.50

8 1/2 x 11 - copied - 26 pgs

I guess the last issue of Hoofsip got a pretty bad review—they celebrated by making a flyer thanking *MRR*, complete with a very naked woman. I don't know about that issue, but this issue is tame, and even just boring. There's a completely dull article on how Charles Manson might interpret the "new" songs from the Beatles Anthology, an interview with a band in which Dan asks Trivial Pursuit questions, show reviews and an interview with two guys who do an "offensive" cable access show. If as much time had gone into the zine as the flier which accompanied it, this might actually be good. (IM)

PO Box 7636 / Bloomfield Hills, MI 48302-7636

IDEAS IS MATCHES #1 / \$1 ppd

5 1/2 x 8 1/2 - copied - 28 pgs

A semi-political zine with good intentions. There are British directions for homebrew (litres, flagons and other terms), a college essay (no, no, no, these are meant to be read by your professors, not college drop-outs like me) on "the commodification of culture", veganism, some other little bits and pieces. (MD)

57 Woodview / Lucan Co / Dublin, Ir.

EXTRA SPECIAL INTERVIEW: MOTÖRHEAD

INTERPOL TIMES

THE BOYS AGAINST GIRLS ISSUE

KEITH MC HENRY (FOOD NOT BOMBS)

MR. Y EXPERIENCE · F.Y.P. · TUMULT · VISUAL DISCRIMINATION · GOMORRA TOUR DIARY

No 13

IF THE BIBLE TOLD YOU TO JUMP OFF A CLIFF #3 / \$1.25 or trade

5 1/2 x 8 1/2 - copied - 42 pgs
An interesting interview with Moral Panic, another interesting piece on having a family member in the police force. Just interesting enough. (AR)
4006 Lakeview Ave / Regina, Saskatchewan S4S 1H9 / Canada

INMATE IDEAS #1 / 50¢

5 1/2 x 8 1/2 - copied - 44 pgs
SHAVE DEM BURNS #4 / \$1
5 1/2 x 8 1/2 - copied - 32 pgs
These arrived together, so I read *Shave Dem Burns* first since it was written by the sender. I really liked it until I discovered that it contained most of the other zine! *Inmate Ideas* is written by prison inmates about their day to day lives. There's really good writing about all kinds of details and viewpoints and observations. Very sobering stuff. *SDB* has a few more articles like a lame trip to New York and some reviews. (TX)
Aaron Krizanik / CZ 8320 / -1600 Walters Mill Rd / Somerset, PA 15510
Shave Dem Burns / 261 Dunview Avenue / Toronto, ON M2N 4J3 / Canada

INTERPOL TIMES #13 / ?

8 1/2 x 11 - offset - 72 pgs
First off, I find it hard to take someone seriously after I see them recommend the DOA "Murder" LP. Uh, can you say

tasteless? Anyway, who am I to judge the magazine simply by their musical tastes... it's got a great layout, printing job, and the German guy's English is almost flawless. They've got the usual columns, reviews, etc., as well as interviews with Motorhead(!), Visual Discrimination, F.Y.P (where they mainly talk about Todd's ex-skating career), and countless others. As I said, I don't always agree with these guys' tastes, but they cover a lot of the sXe HC scene pretty thoroughly. As for the price, I imagine it'll be pretty expensive, being a thick, offset zine, sent from Germany. Pick it up if that's your bag. (RD)
DPM / Auf Dem Stefansberg 58 / 53340 Meckenheim / Germany

KICK IN THE BALLS #2 /

\$1 ppd or trade
5 1/2 x 8 1/2 - copied - 20 pgs
Energetic and enthusiastic little mag here, with as much emphasis on football as on music.

Interviews with Mere Dead Men, Instant Agony, POA and Dublin oi band Skint share the pages with passionate rants about the overblown egos of professional players and the commercialization of the game, and an English fan's view of what really happened during and after their ill-fated game against Tunisia in World Cup 98. It has to be said that there are genuine reasons why England fans have such a bad reputation, but the reaction of the French and British authorities definitely bordered on the ridiculous. Anyway, great zine.
40 Grafton Court / Canning Circus / Nottingham / NG7 3GH / UK

MAKE ROOM #10 / \$1 ppd

5 1/2 x 8 1/2 - copied - 32 pgs
I actually lost this zine, somewhere in the depths of my house. The thing is, from the first few pages I had read, I wasn't too impressed anyway. There was your standard "sorry this zine took so long to put out, but I've been really busy" introduction, some other equally stimulating stuff, and a column from the author's friend about being a prison guard! Not a thoughtful, soul-searching exploration of how to balance the sheer inhumanity of incarceration and working for the man with using

your position to help prisoners out with hookups from the outside or anything. No, just a "woh, dude, I've like, got this crazy fuckin' job where I have to deal with all these really scary, 'psycho' criminals who are locked behind bars and completely at my mercy, but I still pretend as if I'm the one in danger" kinda thing. I wish I could find it to read the rest and offer a more thorough review, but from what I read, YUCK! (RL)

3118 Keller / Temple, TX 76504

MANTIS #1 / 50¢

4 1/2 x 5 1/2 - copied - 22 pgs
Mantis is written by Krissie and Mark, and is mostly stories pertaining to being a punk, though not necessarily about punk. Krissie's drawings and reflections are worth checking out. I especially liked the non-review of a US Bombs show, which mostly detailed the horrible drive there, and ended with, "I'm not really going to talk much

only one one dollar

tongue Issue three

"Man is born with two eyes but only one tongue, that he might see twice as much as he says."

nonsense
chapstick, zine, beverage, record,
and show reviews

columns **discount!**

boys:
unite and fight for bathroom rights!

more about their set, because if you were there you know already, and if you weren't, you probably don't care much." Damn straight. (BC)
38227 Wilson Ave / Willoughby, OH 44094-7826

MANUAL RESISTANCE #12 \$1+2 stamps ppd

5 1/2 x 8 - copied - 52 pgs
This zine is all handwritten and a compilation of Mr. Resistance's thoughts and stories, mostly a scattered sort of

stream of consciousness style. A proclaimed, "theme issue", topics such as "equality" and issues surrounding consumption and possession are tackled. The author seeks to unite the personal and political with most of the writing rants, raves, commentary, and stories about this guy's life experiences. (JL)

Matt Resistance / PO Box 94632 / Lincoln, NE 68509

ONLY ONE TONGUE #3 / \$1

8 1/2 x 11 - copied - 20 pgs

I can't really recommend reading this zine, but I can tell a lot of care has been taken with it. The columns are too short and the reviews are too long, but I liked the interview with Discount, even though I'd never heard of them. These kids seem to be on the right track to a good zine, but they're not there yet. (BC)

1403 Belleville Ave / Maryville, TN 37803

OUT OF THE GUTTER #? / \$1

ppd

8 1/2 x 11 - copied - 26 pgs

Don't get a lot of zines by 19 year old Gay Chicanos. I like where he's going, he just needs to work on developing more personality (as a writer) The interviews are kind of common, but at least he chooses good subjects; Citizen Fish, Stratford Mercenaries, Los Crudos. He does have a lot to say, hope he sticks at it. Kind of confused by the results of surveys at shows saying that 60% of the respondents were pro life...? (GF) 3816 E Dozier St / Los Angeles, CA 90063

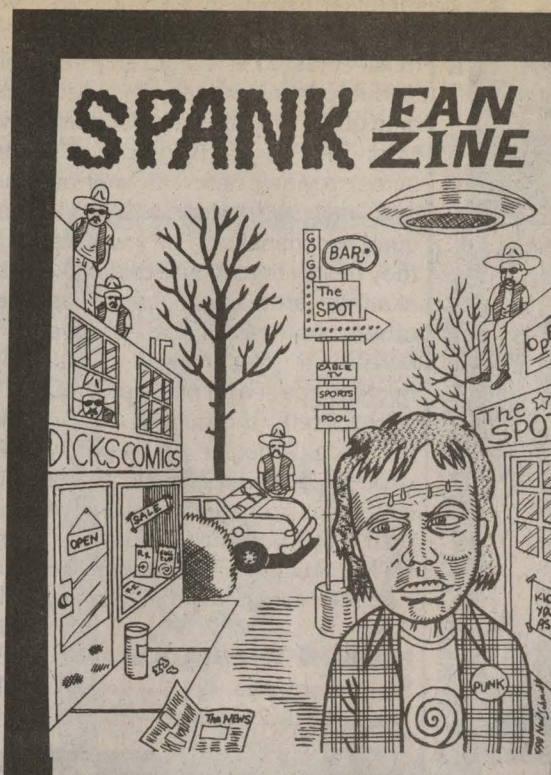
ORANGOUTANG #1? / \$1

ppd

5 1/2 x 8 1/2 - copied - 28 pgs

This is so incredibly cool! It's got a cool piece on why fluoridated turns kids into Communists, a centerfold of some grotesque "jungle boy"... and who else would make a HC/new wave comparison with Annabella (Bow Wow Wow) to Ray of Today! And you can't argue with the taste of someone who listens to Jerry's Kids, Stalag 13, and Bad Brains? He even recommends the book "Confederacy of Dunces"! I didn't know anyone else liked that book. We are obviously dealing with a very classy man. This is worth every penny. (RD)

PO Box 203 / Bedford Park, IL 60499



PROPENSITY #1 / 2 stamps

5 1/2 x 8 1/2 - copied - 12 pgs

Fine first issue with writing about the things many young punker's go through. Depression, misunderstanding parents, alienation etc. It's refreshing to read someone who so earnestly talks about these problems. (SS)

902 Sara Cir / Port Jefferson, Station, NY 11776

Spongey monkey #7

\$1.00



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FANZINE REVIEWS

SCREAMING AT THE WALL (WISHING IT WAS YOU) #1 / 50¢ + a stamp or trade

8 1/2 x 5 1/2 - copied - 24 pgs
Being a teenager sucks, and Zak (the creator of this zine) seems to have learned this the hard way. Poems, stories about being alienated and picked on by his peers, and a heartbreaking story about some fucked up shit a girl did to Zak fill this zine. Zak's writing is not extraordinary, but it is super honest. Zak is not ashamed of his feelings or oblivious to the fucked-up-ness (is that a word?) of others, which are definitely good things. The zine also includes a thing on how to rip off pay phones and vending machines. A promising first issue. (LB)

PO Box 26263 / Fairview, OH 44126

SCUMFUCK #18 / \$3

8 1/2 x 6 - offset - 68 pgs - German.

In this issue there are interviews with the bands Status Quo and The Raspals. There is also a story of a couple of Bavarians on a trip to Berlin. Finally there are lots of record reviews, cool ads and loads of punk rock gossip. (HH)

Postfach 100709 / 46527 Dinslaken / Germany

SHITWIPER #4 and 5 / \$3 ppd each

8 1/2 x 6 1/2 - copied - 40 pgs each

It's pretty interesting to get something from the Philippines, just for a break from the norm. Number 4 interviews Siren, Apocrypha, has reviews, etc. Number 5 has Barrier, Homecide, Your Mother (weird seeing them covered from so far away!), columns, and little bits and pieces. Aside from the nice layout, good printing job, and fine grasp of the English tongue, these are pretty forgettable. It might mean a bit more to you if you live in the Philippines. (RD) PO Box 37 ACPO / Cubao, Q.C. 1135 / Philippines

SLUG AND LETTUCE #56 / 2 Stamps

11 x 17 - offset - 16 pgs

Well, what can I say except 'there's a new Slug and Lettuce out!' The usual columns, piles of

reviews, and constructive thought you expect from Christine. This issue she tackles the idea that she has started to write from the point of view of someone

a following, with letters from the readership published in the first few pages and record reviews in the back pages. Stuff in the middle is mainly interviews and a couple of personal tirades. Chris and Kelly speak with Calvin Johnson, the Donnas and Consolidated. The highlight of this zine, by far, is the half page where the woman explains that her deceased husband has returned as a stellar jay, whom she spends most of her time with. Interesting. (JL)

416 Jeff Davis Ave / Waveland, MS
39576-3226

STATUS MAGAZINE #7 / \$2 ppd

8 1/2 x 11 - offset - 64 pgs

This is easy; emo. Eeeee—mo. This whole zine looks like a Jade Tree ad. (nothing wrong with that or Jade Tree) Not too much here other than reviews, interviews (All, Midvale, Enewetak, Converge, Waxwing etc.) and too many ads. But this is a good looking zine and if you wanna read about these bands, they're all here. (GF)

PO Box 1500 / Thousand Oaks, CA
91358

STOT #3 / for trade

8 1/2 x 6 - offset - 12 pgs - Norwegian

This small minimal zine is packed with lots of cool punk rock and rather easy to understand even though it is not in English. There is an article on No Means No, Leatherface and Wunderkammer. There are no record reviews, but there is a playlist. (HH)

Rektor Steensgt. 10B /
5500 Haugesund / Norway

STUPID OVER YOU

#5 / \$10

8 1/2 x 6 - copied - 80 pgs
- German

In this issue there's "the story" on GG Allin and an article on antifa soccer fans. There is also reviews of some new records and lots of information on the German punk scene. Finally this zine comes with a twenty-seven band compilation CD in which the second half of the zine lists those bands. (HH)

Marko Drawe / Georg-Dreke-Ring 32 / 17291 Prenzlau / Germany

SUPREME NOTHING #2 / \$2 ppd

5 1/2 x 8 1/2 - copied - 40 pgs

This is great looking and comes with all kinds of stuff, like a little poster, a wooden glider, Virgin Mary card and stickers. It's sort of a beatnik, drag racing, going-to-outer-space comic, no text, just cool drawings and a couple of photos. Obviously, a great deal of time went into this. (MJ)

B. Walker / PO Box 7362 / Richmond,
VA 23221-0362

TAIL SPINS #31 / \$3

8 1/2 x 11 - offset - 108 pgs

Looks kinda like *Flipside* and has a lot of major label ads like it too. Interviews with Electric Frankenstein, Cows, and Oblivians, plus an interesting piece about Coil, and a very long thing about the JFK assassination. uh, very long. Not really my cup of tea, this zine does pay attention to a lot of music that isn't just "punk", and I think that's pretty cool. The best part was when they referred to Tortoise as "post-interesting". (GF)

PO Box 1860 / Evanston, IL 60204

THOUGHT CRIME #3 / \$1 ppd

8 1/2 x 5 1/2 - copied - 36 pgs

Okay, when I first got this I was kinda disturbed. There is some nasty ass, bloody, fucked up face on the cover and pictures of mentally retarded kids inside. After reading the zine I found out that the nasty cover is there because the creator of this zine, Dan, thinks that "the insides of this are inspired and romantic, and my work can create feelings of hope and

passion, but you must look past the scars and horror of the outside to see the whole." Whatever. I don't care how fucking beautiful your writing is—it's no excuse for subjecting others to a hella nasty ass picture! As for the mentally retarded kids, I learned that Dan collects old yearbooks and these are pictures of retarded people from some of the yearbooks.

Maybe the people on the page with the

retarded kids aren't all retarded, but it was still disturbing and kinda fucked to put pictures of retarded kids in your



who is content, rather than someone who feels on the fringes of society, fighting back. Can you grow up without growing old, or selling out? I think that's something a lot of us who have spent a huge chunk of our lives in the DIY community are dealing with, now that most of our contemporaries are settling down. It's a challenge to try and grow in a way that you feel comfortable with, without stagnating. (AM)

c/o Christine Boarts / PO Box 26632 /
Richmond, VA 23261-6632

SORE #6 / \$1 ppd

5 1/2 x 8 1/2 - copied - 28 pgs

Taylor's put out another good issue of *Sore* with the usual columns, reviews and an interview with the local band Witness. Taylor's enthusiasm for doing a fanzine is a much needed break from the usual cynicism. My one criticism is of a column extolling the positive influence of Christian hardcore. Taylor admits he doesn't agree with this, but why then is he printing it in his zine? Hardcore for the lord is stupid and if Taylor thinks so too, then there's no reason to include it in his otherwise great zine. (SS)

PO Box 68711 / Virginia Beach, VA
23471

SPONGEY MONKEY #7 \$1

8 1/2 x 11 - copied - 38 pgs

Apparently, this zine has somewhat of



zine to be amusing. Otherwise, this zine is filled with Dan's adventures with life and college. (LB)
102 Barons Way / Brewster, MA 02631

TRASH TIMES #4 / \$2

5 1/2 x 8 1/2 - copied - 28 pgs
Mostly this is reviews of movies and music, but the reviews are actually good, lots of stuff you'd expect to find in a zine called Trash Times. There's an interview with the absolutely insane Lightning Beat-Man. Reading this interview can only touch on the madness of this man. The rundown of '60s Chicago punk is good, but too brief—most of the info just reads like blurbs from the back of reissue comps. More! (IM)
PO Box 248 / Glenview, IL 60025

TWENTY-FOUR EXPOSURE #0/\$1

8 1/2 x 5 1/2 - copied - 52 pgs
Aesthetically this misses just about every mark—poorly photocopied pixelated scans of mostly mediocre pictures. The pictures in the front are all boring snapshots of more indie-rock oriented bands. Towards the end of the zine though the photos start getting good, photos that make it look like the band and the audience and the person taking the photos is having fun. If this is where Jenn is going, then I'm sure you'll be seeing her pictures around. And now here is where the crotchety old man traditionalist in me comes out—this maybe one of the first photozines done with an Advantex camera. This is more of a bad thing than good as far as I'm concerned...it's not cheating, but...it's just not the same. (IM)
215 Vance St / Chapel Hill, NC 27516

URBAN LEGENDS #2 / ??

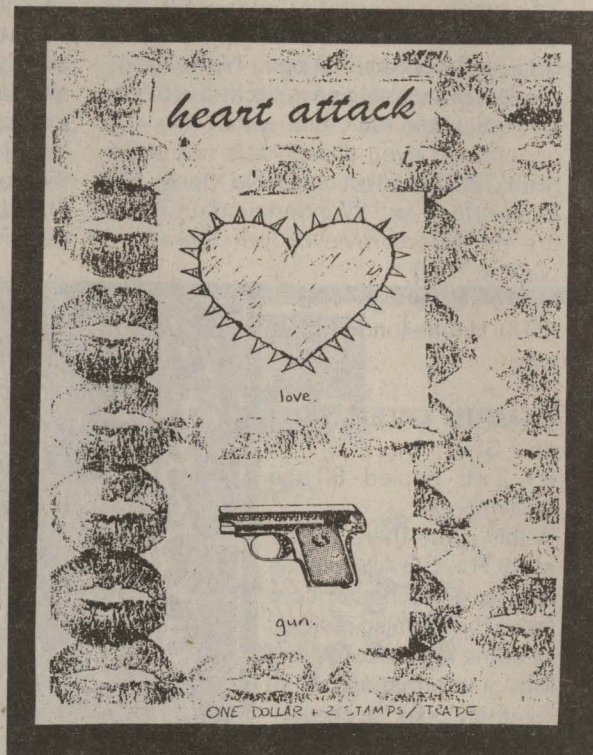
5 1/2 x 8 1/2 - copied - 28 pgs
Unfortunate title now that the movie is out, though there's not much on urban legends in here. There are, however, little interviews with Patti Kim (*Fuzzy Heads Are Better*) and Rob in lwata (ex-Cub, now I Am Spoonbender). More pro—girl stuff too, and a rant against working for the man and vegan recipe. I was a little miffed at the article

about stealing from grocery stores, since I work in a worker-owned co-op, but as long as you're talking targeting multinational corporations.... (TX)
3001 Breeze Terrace / Austin, TX 78722



WINDCHILL #6 / \$1 ppd

8 1/2 x 11 - copied - 56 pgs
Straight-edge zine loaded with interviews and reviews. Included are interviews with a silly black death metal band Pagan Hellfire, One King Down, one of the owners of Immigrant Sun Records and a Fugazi interview where Ian MacKaye seems to be generally irritated at the questions being asked of him.



Editing the interviews to make them a little shorter might make the zine a little more interesting. Otherwise, it was all right, not great, but all right. (CR)
Nick Oxner / 88 Woodland Rd / Dartmouth, NS / B2W 2S5 / Canada

ZIVJELA KOMERCIJALA #2 / \$4

8 1/2 x 6 - offset - 76 pgs - Croatian
There was always a good scene in Yugoslavia so it is good to see zines coming out of this area of the world. In this brightly colored issue there are interviews with the bands: Lost Lyrics, Good Riddance, Snuff, Sonic Dolls and the German zine Plastic Bomb. There are also lots of record and zine reviews, but few ads. Sure hope to see this zine around more and hope it becomes apart of a larger Balkan scene. (HH)
Sando Pticek / A. Mihanoviva 77 / 40323 Prelog / Croatia

MORE LISTINGS

DUMPSTER DIVE #14 / \$2

A very odd mix of music. Southern Culture on the Skids, Hepcat, Stiff Little Fingers, Nashville Pussy, Sugar Ray, Malcolm Tent...lots of (boring) reviews.
PO Box 426 / Norwalk, CT 06856-0426

THE EAST VILLAGE INKY #1 / \$2

Tiny, pricey little hip guide to NYC and cool cheap things to do. Still doesn't make me want to go there.
Ayun Halliday / 406 E 9th St #7 / New York, NY 10009

HEART ATTACK #1 / \$1 + 2 stamps

Intensely personal grrl-type zine, with lots of ruminations on high school and old boyfriends and poetry and getting off anti-depressants and other stuff.
Laura B / 33 Grant Ave 2nd Floor / Northampton, MA 01060

ONE NIGHT STAND #2 / free

No real theme or main focus here, just a bunch of random writing and pictures from bands. What can I say, he did it in two hours, and it shows.
Dave Hyde / 26 Lacona Dr / Patterson, NY 12563

SWANKHOLE #1 / \$1 ppd

Punk zine with show reviews, beer guide of sorts, lots of random clippings that are either political or dumb and a fashion guide. Rather mediocre.
PO Box 1606 / Carmel, NY 10512

MOTION SICKNESS

So, how long have you been doing it, and why'd you start?

May of '96, and two reasons. I was going to shows, and there'd be ten people there, and I was thinking, these kids don't know these bands, so I'll do a zine and plug all these bands and hopefully people will read about them and they'll wanna come out to the shows. And another thing, I hadn't done a zine in ten years, so it was like, fuck it, I'll do a zine.

What was your first zine?

I did a really bad metal crossover zine in like '84, '85 called Terminal Rage.

Like D.R.I. and Testament...

Yeah, well, no Testament. We interviewed like, C.O.C., NOTA. I always wanted to go toward punk bands, but the other dude would interview really bad metal bands.

Did you have long hair?

Oh yeah.

So, do you do it for the free records?

(laughs) Of course. No, actually, if it comes down to that, not at all. It's nice, but like I was showing Tim today; there's a stack of CDs I already reviewed for this issue, and there's a box with about another 150 that I gotta review. Then a stack of seven inches, then a stack of zines. And I'm getting shit like, five or six things a day. It's just like, mind boggling when you think about it. I'm getting burnt on it.

Is there anything that you won't review, or do you review everything that people send you?

No, I'm open about that. Like, Interscope sends me everything, and it's pretty easy 'cause I just trash it.

Well, not like, just major label stuff, but I know I've gotten stuff like, girl folk and stuff like that ...

Well, I've told 'em I'll do anything, and I'll try to do it objectively, but if I'm not into it I'll just say it's not my cup of tea, and I'll try to describe the music, 'cause it may be someone's cup of tea that's reading. You know, I try to be fair. 'Cause I've been in a band, I know you spend hours and money and that's your baby. And to have someone listen to it once and go "Oh, this sucks", you know, is pretty unfeeling.

But at the same time, if they're sending it out for review, they've gotta be prepared ...

Yeah.

So, what would you say you want to accomplish by doing a zine?

I don't know. I don't really have a plan. I'm just slowly evolving and trying to change with issues. I'm trying ... I'm trying to become more intelligent. I'm trying to become more than music. You know, I like, throw a health article in. I did an article on overpopulation in the last issue. Just something that you don't see that I feel is relevant. Because, about the only issues that get touched on are racism and vegetarianism. It's like, they're good issues, but there's a lot more out there.

So what's your inspirational magazine, like, what's the pinnacle that you would want to reach?

At what point would I stop?

No, I mean, what's a magazine that you'd like to be compared to?

I would love to be a bastard mix of The Probe and Spectacle. It's like, both ends of the spectrum. I love, like on one end of the spectrum I love Spectacle, Second Guess and shit like that, and on the other hand I still like Suburban Voice. I love The Probe and Temp Slave and all those fuckin' things. They're rad. But Aaron (The Probe) cracks me up. A memo or answering machine message from Aaron cracks me up. It's a drunk thing I guess that other people don't understand.

Um, I hate this but, do you have any closing statement type things?

Well, I started doing a distro for all the zines that I like, that have no outlet in this town. And I would sit there show after show, and people would come up and flip through the CDs, ask me if I had any patches and t-shirts and just kinda not even look at the zines. Just pick them up and put them back down. And most of them I traded, so I had 'em for a quarter, whereas they would cost you two or three bucks elsewhere. You know, a buck for The Probe. A buck for Temp Slave. But the want the seven inches, they want t-shirts, the patches, and it's just depressing. And, I stopped doing it because I got sick of sitting at shows where no one cares. You know, no one wants to read and it's just depressing. Oh, one last thing. Kids; if you see a zine in the zine reviews and it says it's free, send at least a buck or two for postage. The postage is at least a buck fifty. I keep getting letters from kids "Send me your zine. It heard it's free." It's like, so I'm just gonna fork over two bucks. It fucking pisses me off, 'cause postage.

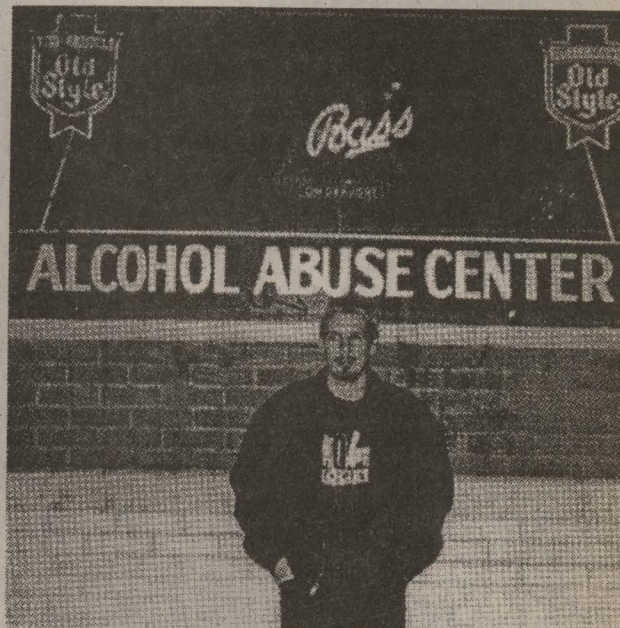
POSTAGE!

Motion Sickness - PO Box 24277 St. Louis, MO 63130

ZINE OF THE MONTH!

Motion Sickness has often been referred to (even by the editor) as just another MRR clone, but when I first got my hands on issue #1, I knew it wasn't true. Phil's got a personality that shows through in his writing and reviews that isn't common. He's entertaining. And he's a lush.

Interview By Jeremy Cool



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13 FRI SEATTLE, WA
14 SAT EUGENE, OR
15 SUN PORTLAND, OR
17 TUE SACRAMENTO, CA
18 WED SAN FRAN, CA
19 THU CORONA, CA
20 FRI LA, CA
21 SAT MESA, AZ
22 SUN ALB, NM
24 TUE OK. CITY, OK
25 WED DALLAS, TX
26 THU AUSTIN, TX
27 FRI HOUSTON, TX
28 SAT PENSACOLA, FL
29 SUN ST. PETE, FL

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2 WED GAINESVILLE, FL
4 FRI ATLANTA, GA
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6 SUN CLEVELAND, OH
8 TUE PITT, PA
10 THU HOBOKEN, NJ
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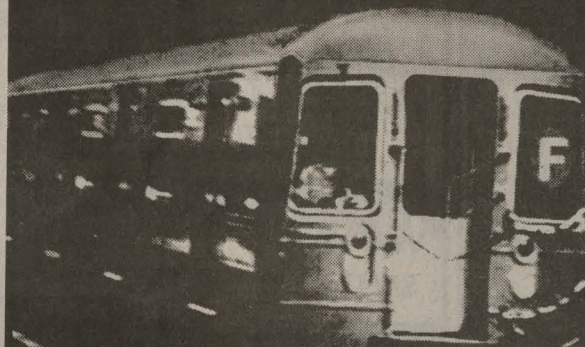
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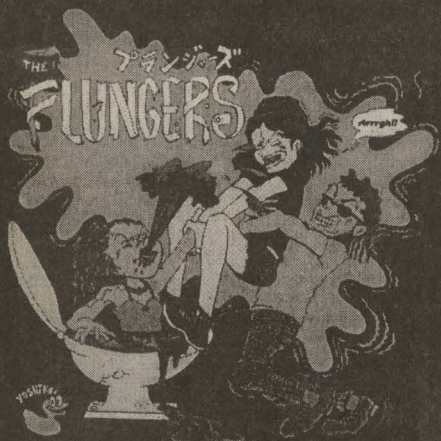


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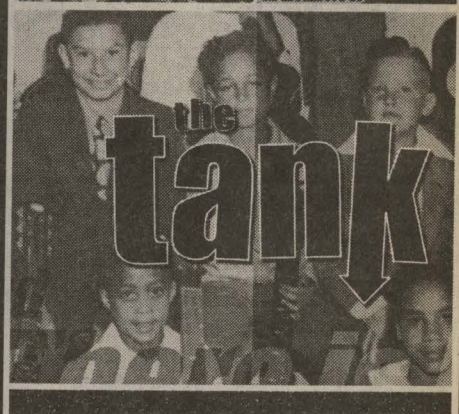
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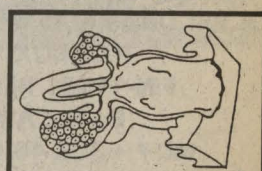
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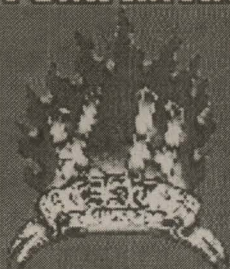
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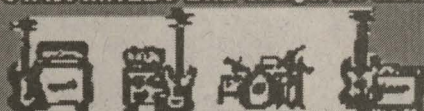
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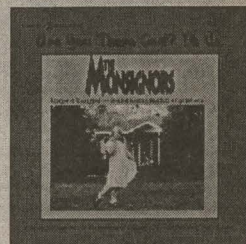
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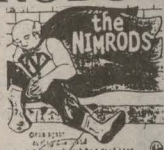


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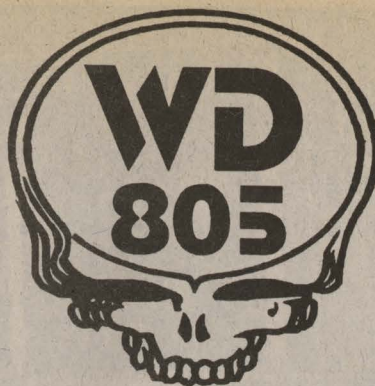
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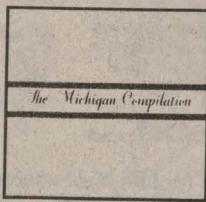
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We do mail-order, we carry lots of bands and labels stuff... we are reliable and will carry
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MAXIMUMROCKNROLL music classifieds

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..."

ALANS: PUNK ROCK/HARDCORE shop and mailorder, established 1981. We carry old and new records, CDs, t-shirts, zines and other stuff. Lots of second hand UK & US punk at good prices. Skate shop too! Web site: www.alans.co.uk. Email: mrr@alans.co.uk. Alans, 53 Mesnes St., Wigan, WN1 1QX, England. For catalogue send SASE (UK) or IRC (overseas.)

FOR TRADE... STALIN/THRASH LP, Dissaray / Flexi, Bastards / 7" flexi, Aburadako / Flexi, v/a City Rocker LP, v/a Eye of Thrash LP, Gauze, Gism, Zouo, Cobra, Systematic Death, Gai, Confuse, Kuro, Lip Cream, Anarchy, Friction, Comes, Crow, etc... Please send me your trade/sale/want list. Write to: Yoshiaki Nagano / 3-29-5-103, Daita, Setagaya-ku / Tokyo, 155, Japan

RARE BRITISH PUNK/OI!/HC Set-sale 1800+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalog: Elista, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel/fax: (01462) 433089.

PUNK RECORD COLLECTION set sale: 2000+ items, '77 - '85, worldwide rare 7"s / Lps, Killed by Death, Back to Front, Bloodstains across -stuff, hardcore, anarcho, Oi, skinheads... Amebix, 4skins, Onion Dolls, Big Boys, Sema 4, Mets, Mecano Ltd., Revenge 88, Fast Cars, Directions, Hubble Bubble, ... Send 2 IRCs or \$2 for list to: N. Verbanck, B.P. 13, 66320 Marquixanes, France.

EUROGRESSION (rec'd by Steve Albini), F-13: (trashy, blusey, garage punk ala Misfits), Blastoid: (psychobilly surf rock), 7" split single w/Eurogression & Winter Death Club, HCPunks w/Cleatus, the Cigs, Desaru, Tasos and more. SASE for catalog. All cd's \$10ppd/\$4 7"s. Street Records, PO Box 1356 Folly Beach, SC 29439 (843)588-4024/6030 fax. Dist by Southern and Avant Garde.

OBSCURER PUNK 7"s for sale (killed by death, back to front, bloodstains across-stuff...) also loads of oi, anarcho, hardcore. '77-'84 send 2 irc's/2 us \$ for list with +2000 items to: N. Verbanck, BP 13, 66320 Marquixanes, France

VIDEOS - PAL (UK, etc.) & NTSC (USA, etc.). Trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Queers, Conflict, Rancid, GG, Dickies, Descendents, Operation Ivy, Disorder, Ruts, Misfits, Subhumans, Snuff, Gin Goblins, SAE(UK), 2 IRC's (overseas) or decent trade list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

WANTED (Original 1st pressings only, m-/m- condition prefer); Nubs: I Dont Need 7" (wp \$1250), Hollywood Squares: Hillside Strangler 7"(wp \$200), Tapeworm: Break My Face (wp \$200), Helen Keller Band: Surfin w/ Steve 7" (wp \$100), Child Molesters: Wholesale Murder 7" (wp \$200), Horrorcomic; I Don't Mind 7" (wp \$100), Antisocial; Traffic Lights 7" (wp \$300), Nothing; Scream & Cry 7" (wp \$200) etc 70's & early 80's punkrock obscurities from all around the world!! I buy or trade so write, call or send fax/email to: A.A.R. c/o Jukka W-M Sateri, PO Box 174, Fin-11101 Riihimaki, Finland. fax +358 19 721328, tel + + 358 40 5481267, email jukka.sateri@aar.inet.fi

VIDEOS: over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle Jerks, Cows, Cro-Mags, Damned, Dayglos, Descendents, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KM-FDM, Hyenas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Boss-tones, and many, many more. \$1 for 40 page list. Write Merle Allin / 214 E. 24th St. #5b / NY, NY 10010. Call (212) 889-8334. Quickest service anywhere.

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SELLING AT DECENT PRICES punk/H/C/LP's/EP's collectors from UK 77 to mid 80's. Also Wave/Industrial/Gothic. Send 2 IRC's or \$2. Old Continent Distro 31 Ave A Blanqui 69100 Villeurbanne. France Attn: R. Blanc.

VIDEOS: over 1000 shows. GG, Anal Cunt, Angry Samoans, Nashville Pussy, Neurosis, Hole, Muffs, Rev. Horton Heat, Junior Brown, Deicide, Sabbath, Pantera, Type O, Sublime, Samhain, Toy Dolls, Cramps, Clash, Dead Boys, J. Thunders, punk movies & comps & many more. Quick reliable service. Write Merle Allin / 214 E. 24th St. #5b / NY, NY 10010. Call (212) 889-8334. \$1 for list.

MEGA-RARE KILLED BY DEATH PUNK & HARDCORE set sale list. Hundreds of rare original 7"s and LPs featured on the Killed By Death and Bloodstains compilations as well as rare Misfits, early Dischord, Touch & Go, X-Claim releases. New stuff every month. Send stamps or SASE for newest list to: Mike B, 159 Emerald Street, Malden, MA 02148.

SUNNY DAY REAL ESTATE RE-UNION video filmed 7/11/98 in Seattle. Amazing quality. I will fill tape with a Promise Ring show unless you name another band I might have. Send \$15, postage paid. I have a huge list of other bands such as Avail, Fugazi, RFTC, Op Ivy, many others. Send stamps for complete list. Email: thehuey@hotmail.com CTH, PO BOX 95516, Seattle, WA. 98145

FOR TRADE (All originals, No bullshit!); Maggots; Tammy Wynette 7", Absentees; Tryin To Mess w/ Me 7", Fresh Color: Source 7" & Punk Partout 12", Drones; Be My Baby 7", Bastards; Danger 7", Rocks; Your So Boring 7", Checkmate: Only Fools 7", Sods: TV Sect 7", Authorities; Trouble 7", Paere Punk LP, Stalin: Stalinism 7", Brulba-jz: Dodens Apostlar 7", Electrochoc; 3 minutes 7", etc etc tons more all around the world!!! I trade or sell. (Catalogue w/ +4,000 punk items for \$2 bills / 3 x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. Fax ++35819 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

MEGARARE Finnish Punkrock Obscurities for Sale or Trade, like; Briard: All 7"s & LP, Destroy: Sanoja 7", Rattus: Khomeini Rock 7", Stalin: Chaos 7", Neuroosi: Rock Against Seija Isonsaari 7" (rarest European punk single, 10 exist!!), Kasvain: Onko Suomi Usattunut 7", Nauta: Ibko Suomi Vapaa Maa 7", 000:Oodeja Simasuille 7" & LP, Taavi & Rytmyryhma: Aanilevyko 7" etc...available almost all early finnpunk wonders so check my wants ad and offer trade (prefer) or send serious money offers!!!! (massive catalogue for \$2 bills or 3x IRC) Write, call or send fax/email to: A.A.R. c/o Jukka W-M Sateri, PO Box 174, Fin-11101 Riihimaki, Finland. fax +358 19 721328, tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

MAXIMUMROCKNROLL *music classifieds*

RARE WORLDWIDE PUNK / mod / powerpop 45's & LP's (1977-1982): Send \$2.00 or 2 IRC's for latest set sale catalog. Reasonable prices. Trades, wantlists, etc. welcome. **BEAT BEHIND THE DYKES**, Steenhouwerspad 6 / 7101 Em Winterswijk / HOLLAND. phone/fax: +31-543-514839.

BANDS-I CAN DESIGN and print your 7" covers at a reasonable and competitive rate. One to four colors, single or double sided. Printing w/o graphic design also available. T-shirt silk-screening also available. Write or email for rates. Larry/Genetic Disorder, PO Box 15237, San Diego, CA 92175 or <harmon1@mail.sdsu.edu>.

NEW. DAHMER/DENAK split 7", Wisigoth 7", Dahmer/Saturation split 7". Also Human Greed CD, Hybride 10", Dahmer "Dahmerized" LP, Dahmer/Apt. 213 split 7", Dahmer t-shirts 2 designs, white on black \$9 or red and black on white \$10. Dahmer pins and patches \$1. Stauration t-shirts and patches \$7/\$5.0. 7"s = #3.5, LP 10" CD = \$7. All US cash post paid in North America. Others add \$. Payable to Chirs Dragan. Write for free catalog or wholesale list. Spineless Records / PO Box 524 / Stn. C / Montreal, H2L 4K4 / Canada. 514-282-9449. www.spineless.qc.ca

GET OFF THIS ROCK! with Crawling Chaos, Knumbskulls, Public Offender!, Sticklers, Catalogs, PettyFords and Brick Fight. Get the big seven-inch. \$3.50 + \$1.50 s/h (First Class) cash/m.o. to rusty records / P.O. Box 37974 / Honolulu, HI 96837.

9 BAND ISRAELI COMP seeks DIY financial backing. Excellent opportunity to put out Israeli's finest. Everything's ready to go. Us Israeli's are just broke. Please contact with any info: Yotam Ben Horin / Ilanot St. 5 / 34324 Haifa / Israel.

FREE SHIT! Hi everybody! I'm back with the same old crap along with lots o' new stuff. Write me for my latest list of music, zines and movies that you pick the prices for. Act now and mention the ad that's above this one and recieve free stuff! Thanks! Alex Faber, Ste. 107, 512 Livingston St, Norwood NJ 07648

FREE 3-song casette #4 from Skidd Freeman, the master of chaos. Send request to Skidd Freeman, P.O. Box 4281, East Lansing, MI 48826. Or email: skiddfreeman@webtv.net (one per household please)

FOR SALE: JAWBREAKER - Chesterfield King 12", Cringer - I Take... LP, Thatcher on Acid - Frank LP, Give Me Back comp. LP (1st Press), Can of Pork comp. 2xLP, Econochrist - Comabox LP (1st Press), Can You Break Through? comp. LP, Rorschach - Remain Sedate LP (1st Press), Pink Lincolns - Headache LP, Crisbald 96 LP. Make an offer. Ian Lynam / P.O. Box 673 / PDX, OR 97207.

HAWAIIAN STYLE PUNK - Hawaii Comp CD with 36 tracks for just \$9.00 postage-paid!!! Order from the Hawaiian Express Mail-Order Catalog. Use a computer for more info and a complete catalog @ <http://members.aol.com/hwnexp/news.html> and send money to Jason Miller / PO Box 777 / Bryon, CA 94514. Mahalo!

LISTEN TO PUNK ROCK radio on the net available with new shows every week and full play lists and DJ's notes. Dirtnap Radio has the latest punk and Gift Wrapped Crap features classic stuff. Tune in and continue surfing on www.antenna-radio.com.

ERRRRRRRR! (sounds of the) Splurge comp. cassette w/ Ahtio Ethik/No-fi/Sprawl/Anus Grin. 60+ minutes of Experimental/Noisy stuff. Comes w/ 'zine + stickers. \$2 ppd. Bands! Send tapes for upcoming cass/vinyl comps/splits (We love noise!!!) Anti-Everything, 22 South Mallory St. Apt #1, Hampton, VA 23663.

BORED? GET YOURSELF cheap cassette recorder. Record yourself/ your friends/ anybody causing public chaos/ mad noise/ screamin'/ Bangin' on shit/spoken word/ lo-fi/experimental/home made/punk/ noise/whatever/etc. Go the fuck off! Mail it to me w/ art/words and your address. Why? for upcoming cass/vinyl projects. Bands! Send demos! All styles welcome. It's all punk to us! Extencil Bordome, 22 South Mallory St. #1, Hampton, VA 23663.

CLINTON'S DICK...ATTACK!!! No-fi-noise collective. Japanese noise from Hapmton, VA. Critics say: "...the new Crass" - Zero Points Bulletin "A dynamic flux of repulsive impulsion" - Selective Scene You'll say :Hey man, what the fuck man? Send \$1.00 for Demonstration Casette. No-fi c/o Existencil Bordeom, 22 South Mallory St. Apt #1, Hampton, VA 23663

HIGH QUALITY cheap t-shirts and patches for you or your band. Some of the patches I have are: Aus Rotten, Los Crudos, Filth, Choking Victim, and many more. Over 150 designs. I can also make shirts and patches for your band. Wholesale prices available for shops and distros. For a catalog send 1 stamp to:F.T.B. Inc. c/o Cheez 119 Chesterfield Rd Pittsburgh, PA 15213 or call (412) 682-4120.

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LOOKING FOR A CROWD- A World Apart, Anti, on LP or preferably cd. Vice Squad cd's, Creamers cd's, Government Issue - You cd, M.I.A. - Murder cd. Will pay cash or trade. Write to Bossk, 28305 Klevius Ct., Canyon Country, CA 91351.

GIANT MAILORDER. 10000+ items available. Punk, hardcore, alternative... etc. Send \$2 for a catalog. Outside Europe \$3. Or visit the website: <http://www.inet-images.com/marginal/> Marginal Mail, Postbus 3051, 4700 GB Roosendaal, The Netherlands. E-mail: marginal@concepts.nl

BANDS WANTED! New punk and hardcore label (illmatic jerks records) is looking for bands. I am looking for everything from ska to death metal. Send demos to Eric Hansen, 91 Fishkill Ave, Beacon, NY 12508. I am also looking for more bands for a Screeching Weasel tribute I am putting out. I will respond to all demos. You can also e-mail me at illmaticjerker@webtv.net

CHEAP OI! MUSIC! Huge list of Oi! and 77/82 style punk. Many items below cost price, plus loads of great new releases from good labels (GMM, Step One, Knockout and many more), all at good prices! 25 dollars gets you *surprise Oi! package* (10 singles, surface postpaid), or send SAE (UK), or IRC or US Dollar (overseas) for list to Savage Amusement, Trev, 57 Briardene, Burnopfield, Newcastle Upon Tyne, NE16 6LJ, England.

CONFEDARACY OF SCUM-Records and CDs by the finest—Antiseen, Cocknoose, Rancid Vat, Hellstomper, Limecell, and a host of others. SASE for catalog to Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005

YAK ATTACK!!! Mailorder punk & ska CD's, records, cassettes, T-shirts, stickers, patches, baseball caps, hooded sweatshirts & tons more! Low prices! Direct from The Queers: "Suck This" vinyl or CD- only \$8.00! Looking for something not in our catalog? We'll find it! For our latest huge catalog, send \$1.00 to: MANIYAK MUSIC, RR 2 Box 101, Randolph, VT 05060

THE CHURCH-looking for musicians to contribute tracks to a tribute cd to the Church. Cassette, DAT, mini-disc, vinyl, cd, okay. Send to Fandango R&D, PO Box 80311, Charleston, SC 29416. Call 843-797-8723

VIDEOS HAVE LOTS such as Swingin Utters, Blatz, Neurosis, Business, Suicide Machines, Dwarves, H2O, F.Y.P., Donnas, Zeke, Criminals, Link 80, Good Riddance, Cletus, Ramones, Rancid, Queers, Cramps, Mummies, Guttermouth, AFI, Ignite, Vandals, Face to Face and many. Send list for trade. Send SASE if possible. Send extra stamps to: Kelly 1019 N.Anza, El Cajon, CA 92021 Thank you.

ATTENTION PUNK ROCK radio shows around the world. Sanity Assassins want radio air play around the world. Write us with show info and formats played, and we'll send you some of our music. Sanity Assassins, PO Box 380152, m East Hartford, CT, 06138-0152.

MAXIMUMROCKNROLL *music classifieds*

BANNED IN BOSTON, new CD with Bastard Squad, Kozik, Mung, Razorwire. \$6 ppd US? 7 ppd world. Still available Toe Tag "Reality" + "Righteous" cd's, \$6 ea. pp US/\$7 pp world. Send M.O. to John Kozik, PO Box 58, Boston, MA 02134 USA.

PUNK ROCK CONCERT flyers wanted. Will trade one for one from my huge collection. Especially wanted, D.C. hardcore, old Boston hardcore, Misfits, D.K.'s etc... Send flyers to Funhouse Productions Inc., 127 W. Fairbanks Ave., Suite 420, Winter Park, FL 32789

PUNK ROCK FOR SALE over 2500 punk records, cds, shirts, videos, etc. Large SAE. UK 2 IRCs Europe, 3 IRCs world, to North Records, 26 Hardhorn Way, Poulton, FY68AA UK. Website from November- NorthRecords.com Thanks. Sorry we've been away!

SOAR THROAT, new EP (featuring members of Doom) \$3 ppd, Deathcharge "A look at their sorrow," raw punk from Portland, debut EP \$4 ppd, outside N. America add \$2 for airmail. After the Bomb Rec. / PO Box 66876 / Portland, OR 97290

CHECK OUT THE BIGGEST Punk Rock mailorder catalog in the world! Over 65 pages of rare and out of print Punk records from: The Adicts, Dickies, Blitz, Crass, Partisans, Dead Kennedys, Misfits, Subhumans, Dils, and thousands more. Everything from 1977 to the present. Also hundreds of patches, shirts, stickers, and buttons to choose from. (all for cheap too!) For the newest catalog, send 3 stamps or \$1.00 to Dr. Strange Records, PO Box 7000-117, Alto Loma, CA 91701 USA. Or check out the web page at www.drstrange.com And when in Southern California check out the new store. 2300 square feet of pure punk rock! Records, cd's, creepers, bondage pants, studs, and more... (909) 944-1778

THE PISS SHIVERS, "Hepped Up On Goofballs" punk rock CD. Fun, moderately offensive and non thought provoking music. Only \$3.00 (postage paid). Payable to Cedric Crouch, PO Box 163, Barto, PA 19504. Distros/labels we also trade.

THE ANARCHIST ARMY and Sons of the gestapo got us equipment money, can you help too? GEEKING DREAM by the Pimps includes "K-9 Christ", "My Dad Smokes Crack", Tape \$4, send to: CNF P.O. Box 9152, Virginia Beach, VA 23450

FOR TRADE: Iron Cross - "Skinhead Glory" 7", Bags, Alleycats, Middle Class, Descendents, C.I.A., C.F.A., Side By Side, Bold 7", etc. Wanted A.F. - "United Blood", Urban Waste, Violent Children, Neon Christ, Necros - "IQ 32", Avengers, Eyes, Misfits, Teen Idles, CH3, etc. Spike 2533 #3 McClintock Rd Charlotte, NC 28205

WANTED: Varuckers - "Blood Suckers" LP, The Threats 12" & 7", Vice Squad - "You'll Never Know" 7", Slaughter And The Dogs LP, Ligotage LP, Resistance 77, Riot Squad, A-Heads "Dying Man" 7", Potential Threat, Vibrators - "London Girls", X-Ray Spex - "Oh Bondage" 7", will buy or trade. Spike 2533 #3 McClintock Rd Charlotte, NC 28205

RARE 7" RECORDS for trade, have old and newer punk, Oi!, UK 82, lots of Headcoats/Childish related stuff, Therapy?, stuff like Exploited 'Attack' (Italian), Skinhead times EP, Discharge, A-Wheels, NBTs, Test Tubes etc. Wanted: Antiseen (& other COS stuff), Poison Idea, GG, Dwarves, Bosstones. Send list for mine: Ross, 2 Seymour Rd., Tipton, West Mids, DY4OEW, England.

MUSICIANS WANTED. Radio airplay... chart action. What's the secret? Do it yourself... Call 1-888-diy-prom. www.diypromotions.com

PATCHES 50 CENTS and a stamp each: Rudimentary Peni; G.B.H. - Charged logo or Explosion logo; Violent Society; Dead Kennedys; Partisans; Vice Squad; Born Against; Subhumans - Time Flies, Rats, Religious Wars or Demolition Wars; Discharge - spike jacket; Antichrist: Jade, 127 W. 15th St., Apt. 4F, New York NY 10011

WANTED: Old records on the labels Crass, Corpus Christi, Spiderleg, Mortarhate, Pusmort, and Small Wonder. Bands like Alternative, Amebix, Icons of Filth, Rudimentary Peni, DIRT, The Mob, Flux of Pink Indians, Poison Girls, Fatal Microbes, Omega Tribe and Antisept. Jeremy, 41 10 SE Hawthorne Blvd #121, Portland, OR 97214. PS Don't send me any Christian bullshit or you will regret it.

RARE AND OBSCURE Punk/Hardcore/Garage/PowerPop and New Wave 7" records for sale from all eras - includes: Anonymous, Effigies, Fits (Can.), F.O.D., Headcleaners, Infamous Scientists, Inserts, State, Lost Cause, Kraut, Malibu Kens, Necros, Plastic Idols, Rock&Roll Bitches, 63 Monroe 12" etc. Please send one dollar or IRC for auction list to Warren Bidlock / P.O. Box 61050 / Edmonton, AB / T5E 6J6 / Canada.

ZACK MORRIS WENT PUNK??? That's right Zack Morris from Saved By The Bell went punk and took the whole cast with him. Rock out to his band No Class by getting their 7" "It's a Wonderful Life" and their split CD with the Tone Deaf Pig Dogs. 7"—3 bux... CD—8 bux. Write 'em: No Class/PO Box 6165/Rome, GA 30162. No-class@aol.com, <http://members.aol.com/noclass/indexfu.html>

DON'T TAKE CHANCES! HEAR IT BEFORE YOU BUY IT! Send us a blank sixty minute cassette and a buck for shipping, and we'll send it back filled to the brim with: punk, ska, indie, spoken word, and experimental music from our label/distro along with our catalog and a sticker. Mail tape and one dollar to: Mensual Records, PO Box 394 Hudson, NH 03051

SECOND ANNUAL COUNTERFEIT COMPILATION available now. This tape is full of christmas inspired punk songs, \$2 PPD. Also Ism-Ology-Core zine is looking for submissions. Send articles, scene reports, columns, ads, etc. Ad rates are \$10 full page, \$5 half page, and \$3 quarter page. Send tape orders, and zine submissions to Counterfeit Entertainment P.O. Box 281 Torrance, CA 90507.

FREE 7 INCH BLACKLISTED RECORD with free vinyl sticker & Black Flag song if you send \$1.50 in stamps to: KING FETUS RECORDS 406 Caple Ave. Fairdale, KY 40118

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SUBHUMANS '98 TOUR videos, photos, flyers + Infest videos wanted. Buy or trade. Mint Slave 12" + photos from Spanky's + others, BGK, Varuckers, etc. Brian (310) 917-5849 Alex 17525 Burbank Blvd, Encino, CA 91316

CONNECTICUT: BEST OF punk and hardcore history CD looking for recordings of any and all CT bands from '78 to '88. 2nd CD will be from '89 to present. Must be punk, hardcore, oi, or metal. No ska, industrial or rock. Please spread the word. For detailed info send SASE to Ice Records/ PO Box 422965/ San Francisco, CA 94142-2965

WANTED: MRR 129, 131, 136-41, 144, 153, 161, 164-66. Write quoting prices. A.E. Roach, 6919 Harrison Lane, Alexandria, VA 22306-1430.

TAPE TRADERS send your list in exchange for mine. Have rare stuff by all your faves. Good quality too! Over 100 tapes on my list covering punk, ska, psychobilly, etc. PAL System video traders also wanted. Music & Wrestling lists available. Write to Ross, 2 Seymour Rd., Tipton, West Mids, DY4OEW, England.

BANDS WANTED! New punk and hardcore label (illmatic jerks records) is looking for bands. I am looking for everything from ska to death metal. Send demos to Eric Hansen, 91 Fishkill Ave, Beacon, NY 12508. I am also looking for more bands for a Screeching Weasel tribute I am putting out. I will respond to all demos. You can also e-mail me at illmaticjerker@webtv.net

MAXIMUM ROCKNROLL *classifieds*

CITY OF REVOLTING PUNKS seek ways to show are local law-enforcers that we're down right pissed. We're trying to pirate a radio station hoping to reach new folks who want'a make a difference. You could help us with this project by sending \$3 for our zine and 2 patches (choose 4 bands). Thomas Skinner / PO Box 66 / Olean, NY 14760

SOCIAL MISFIT—21 yr. old reclusive male, seeking companionship with an anti-social/reclusive female. Angry at society, but full of warmth for that special someone. I know you're out there, please write! I'm in the New England area. Ages 19+ please. Dan K., 8 Aster Court, Greenfield, MA 01301

XXX PUNK XXX Punk & alternative females needed for adult & fetish photographs. Tattoos, piercings, scars, body modifications, dreadlocks, mohawks, wild hair, no hair. All body types. \$100 plus \$20 per hour & copies. Firestorm Productions/ PO Box 422965/ San Francisco, CA 94142-2965 USA

CHINESE ROCKS! Building up #1 out now! The first Chinese punk rock zine! Brain failure interview, photos, articles, Beijing punk reports, comics, and more from the core of the Beijing punk scene. 36 pages, written in English/Chinese. Send 2\$ p.p.d. to Stacey Falls 15065 Doster, Plainwell, MI 49080 USA tinabumbum@hotmail.com

ATTENTION COLLEGE BOUND PUNK ROCKERS: Applying for college? Consider UC Davis. The school's allright but the campus radio station is tops! Host your own show and play what you like (the more underground the better). Come visit us at 14 Lower Freeborn Hall if you're in the Davis/Sacramento area. Listen wherever you are: www.kdvs.org. —**KDVS 90.3 FM**, (530) 752-0728

21 YEAR OLD aging scenester needs mail. Send me wacky letters, zines, mix tapes, etc.. I will send you something in return. Thanks - Chris/ PO Box 5683/Evansville, IN 47716.

LOOKING FOR A ROOMMATE IN SAN DIEGO: Moving early January '99. I am a non-smoker, vegetarian, and have a very open mind. Musical tastes range from the Clash to Infest. Please call Carl at (513) 831-7023

SHAWN WHITEMAN, SAN JOSE, CA. Ross here from England. I received your package today (9/18/98) but you didn't write your address. I was too dim to put it in my address book! I have cash and tapes waiting to post for you. Please get in touch with your address. Cheers. Ross.

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 Radio Shack parts, for under \$13! 7 step instructions anyone can do. Fast service, you will receive in two weeks guaranteed! Send well-concealed cash or \$10 money order to: Ed, PO Box 157, West Sayville, NY 11796

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FACES OF DEATH VIDEOS for sale! Brand new box! Only \$10 ea. post-paid to: Kevin/ PO Box 5461/ Laurel, MD 20726

PUNK BEFORE PROFITS. Send one dollar for first issue of Punks Before Profit. Comes with a free patch. Send albums, copied on a blank tape to be reviewed (not looking for free hand-outs). Write for prices on ads of distro, band, etc. If you are in a band, write for possible shows in Olean, NY area (near Buffalo). Send to Punks Before Profit, 209 Center St., Olean, NY 14760. Bands call Ryan or Liz at 716-373-7130. Thank You very much for your support.

THE SMITHS - Isn't there one girl out there who feels the loneliness I feel? Isn't there someone who knows this kind of love? Write me. If you don't I will probably DIE. Doesn't anyone know this need for love? I love. God, please give me one woman who needs to be loved too. Bryan Hayhoe, 1499 Sutter, SF, CA, 94109

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PUNK PORN Yes punk porn, alternative & punk women & men having hot & nasty sex with punk & alternative soundtracks. Send an SASE with 18 or older age statement w/ signature. Firestorm Productions/ PO Box 422965/ San Francisco, CA 94142-2965 USA

CUSTOM BUTTONS! 1" pins in your design. black ink on white or colored paper. \$25 per 100 pins. skill@op.netor 215.879.0936 Send stealthy cash or M.O. to Schuylkill Records PO Box 42346 Philadelphia PA 19101

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FUCK YOUR BOSS! Work for yourself! Kung fu videos available wholesale! Brand new in box \$5 ea. (10 piece min.) or \$6 for sample tape. To: Kevin/ PO Box 5461/ Laurel, MD 20726

XXX PORN We need punk and alternative females and male/ female couples, no single men, to be in alternative/ punk hardcore adult films. Punk/hardcore/alternative/ industrial bands needed for soundtracks. Females \$500-800, males \$200. 18 or older. Send info & photo & age statement w/ signature. Firestorm Productions/ PO Box 422965/ San Francisco, CA 94142-2965 USA

PHOTOBOOTH PICS WANTED: I'm putting together book/zine that will be a collection of photobooth pictures. Send a strip (or square) of pictures to be included. Single photos will also be accepted. Be sure to mention who (if anyone) is in the pictures as well as where and when they were taken. Everybody who submits photos will get a copy of the final product, due out sometime in 1999. Send to: icki / PO Box 1223 / Bloomington, IN / 47401

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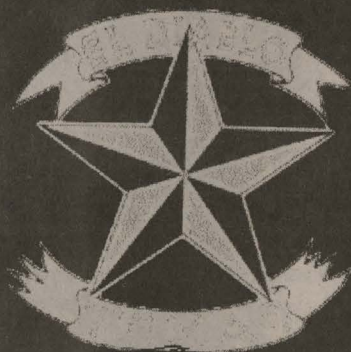
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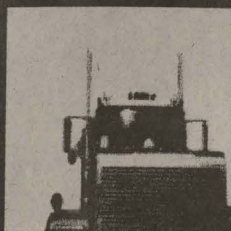


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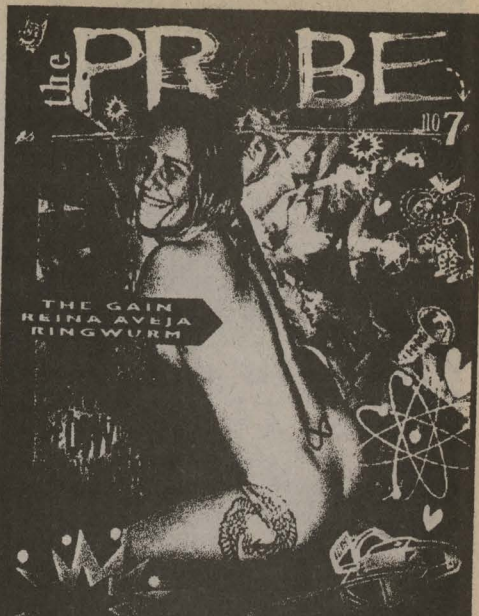


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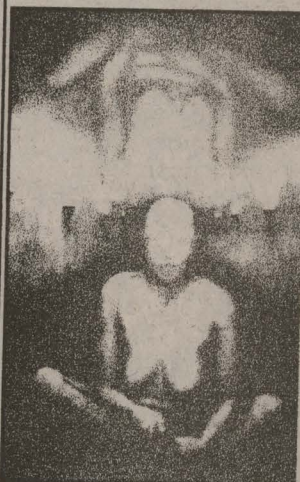
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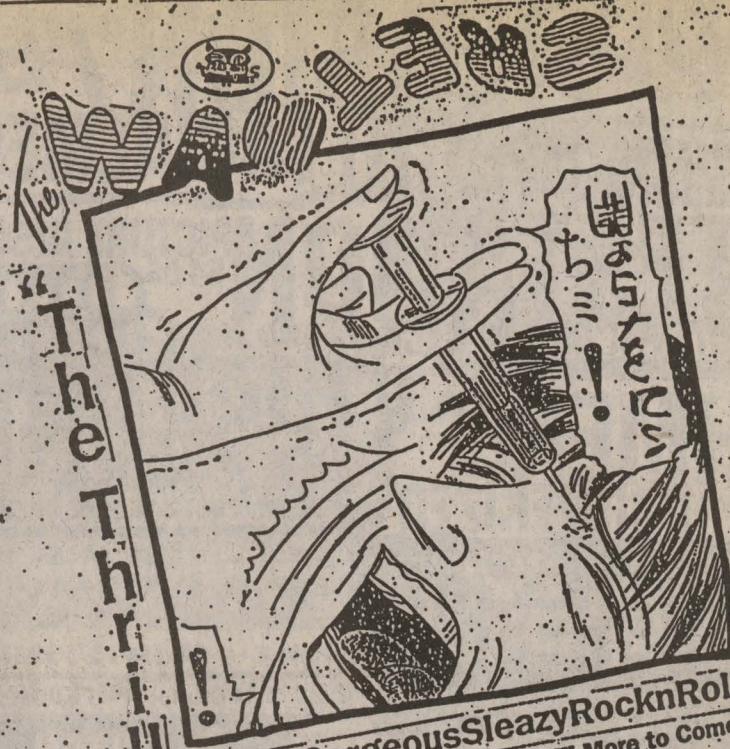


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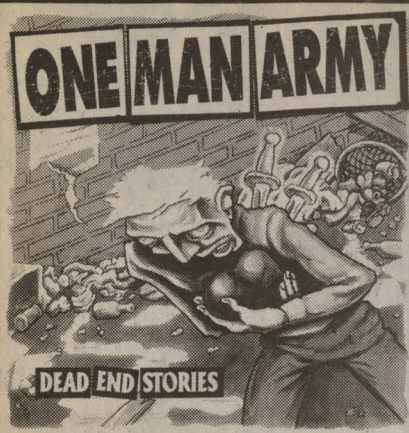
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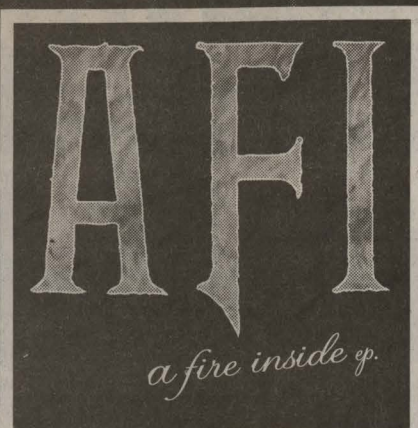
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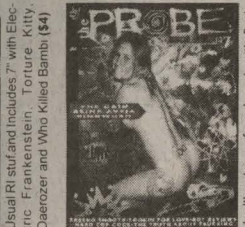
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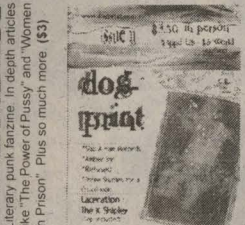
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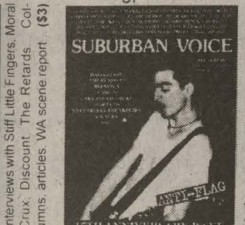
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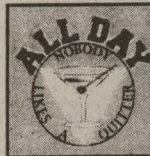
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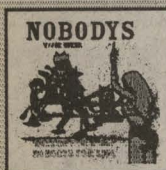
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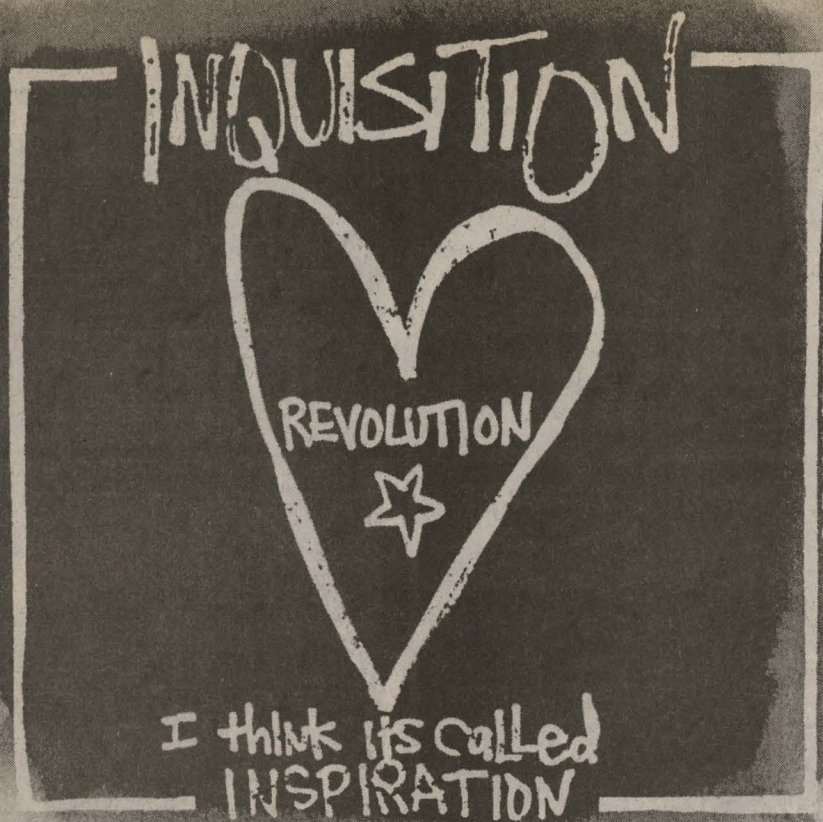
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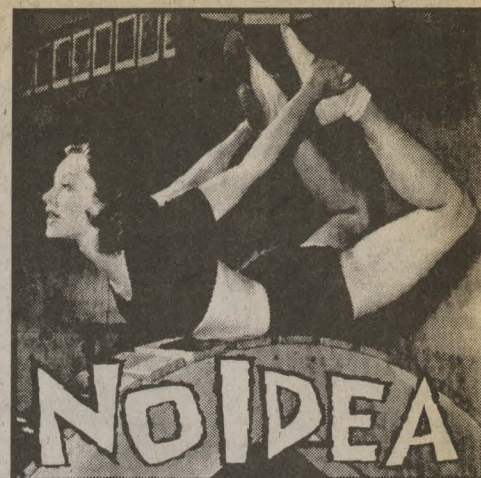
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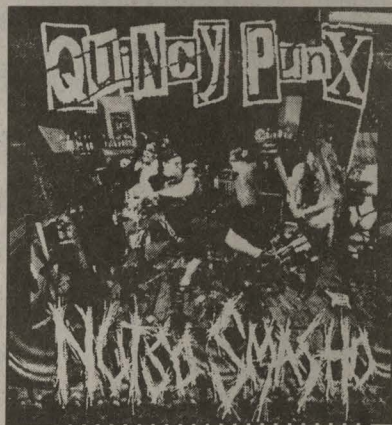
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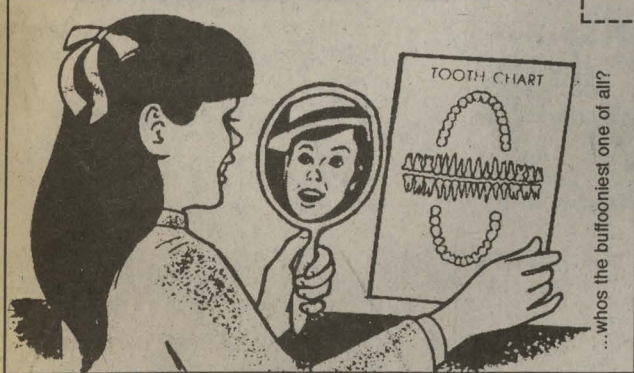
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AND YOU THOUGHT IT WOULDN'T HAPPEN.... BOOK YOUR OWN FUCKIN' LIFE #7

Do-It Yourself Resource Magazine No. 7, 1999

For 6 years MRR has joined forces with various collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch.

And then the unimaginable happened....no collective stepped forward to team up for the 1998 edition. The 1999 edition should make up for that—in addition to the usual print edition, BYOFL will also be available in a perpetually-updated, searchable format on the web.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is get on the web or send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!! If at all possible, please use BYOFL's web page to submit your listing (remember some libraries and computer stores have net-connected computers).

LISTINGS

BANDS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)

DISTRIBUTORS: Name/Address/Telephone No./Email Address/Web URL/Specialty (vinyl, cassettes, CDs, zines, etc.)/Area of Coverage (mailorder, wholesale, gigs, etc.)

LABELS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)

PROMOTERS/VENUES: Name/(Mailing) Address/Telephone No./Email Address/Web URL/Hall Capacity/Lodging or Food Provided?/Working Terms (guarantee, percentage, etc.)

RADIO STATIONS: Station Name/Band Frequency/Address/Telephone No./Email Address/Web URL/Contact Person/Punk-HC Shows and Times

RECORD STORES/BOOKSTORES: Name/Address/Telephone No./Email Address/Web URL/Specialties

ZINES: Name/Address/Telephone No./Email Address/Web URL/Postage Paid Price/Frequency/Size/Description (40 words or less please!)

MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project (only for the print edition, not the web version). However, to make this resource issue as fair as possible there will be only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51mm (basically, a slightly elongated business card size). The cost for ads is \$25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

Deadline: Feb 1, 1999 – Due Out: April 15, 1999

Submit listings on the web at:
<http://www.byofl.org/>
(preferred method)

Send snail mail listings to:
The Amoeba Collective
438 Donohoe St, #3
East Palo Alto, CA 94303-1805

Send all ads to:
MAXIMUMROCKNROLL
PO Box 460760
S.F., CA 94146-0760

TOP TEN TIPS FOR SENDING IN LISTINGS!!!

- 1) Use the web submission page if at all possible! This will decrease the chance of inaccuracies or your listing getting lost in the mail.
- 2) Be brief! We're not editors. If you snail mail them, send them in nice and typed or neatly printed.
- 3) Submit them early. Like now! If you go over to the web site it'll only take you a couple of minutes and you won't have to hunt for a stamp.
- 4) Don't use all uppercase (or all lowercase) letters. It makes it really hard to figure out what is part of a name and what is just a descriptive word (and if you submit it through the web site, we'll have to retype it). And punctuation is good.
- 5) Feel free to send friendly letters, goofy drawings, and other goodies, but don't expect a reply. We're swamped.
- 6) We don't need the address and phone number of every member of your band. Pick one!
- 7) Don't send in 18 listings for all the semi-existent bands you're in—just for the ones that are really active!
- 8) Maybe take responsibility for getting your whole scene's listings done, but....
- 9) Check with people before submitting their info for them. Hassle your friends to get their listings in too (the Internet is your friend).
- 10) No certified/registered mail, please!